

DOCUMENT RESUME

ED 150 788

EC 103 896

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TITLE Calcasieu Parish Spark Program for Upper Elementary & Secondary Gifted/Talented Students. Guidelines and Curriculum. Revised.
INSTITUTION Calcasieu Parish School System, Lake Charles, La.
SPONS AGENCY Bureau of Elementary and Secondary Education (DHEW/OE), Washington, D.C.
PUB DATE 77
NOTE 294p.; Entire document is on colored paper and may not reproduce well in hard copy; For the primary grade curriculum guide, see EC 103 895
EDRS PRICE MF-\$0.83 HC-\$15.39 Plus Postage.
DESCRIPTORS *Academically Gifted; *Class Activities; *Curriculum Guides; Elementary Secondary Education; *Gifted; Program Descriptions; Program Development; *Resource Guides; Talented Students; *Teaching Methods

ABSTRACT

Presented is the curriculum guide for upper elementary and secondary gifted and talented students in Calcasieu Parish, Louisiana. Introductory material provides information on such areas as definition of giftedness, program goals, grading, staff training, identification of gifted students, and the differentiated curriculum. Most of the guide consists of microcourses and activities with such titles as "Life and Death", "Grades--What's So Important About Them Anyway?", "Foodingo", "Our City", "Forestry", and "Perception". Additional information is provided on resource people, parental and community involvement, inservice training, and program evaluation. A bibliography lists professional books and films, and books for parents. Also given are a list of resource persons for gifted programs, a list of state consultants for gifted programs, and a list of instructional materials. (DB)

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**CALCASIEU PARISH SPARK PROGRAM
FOR UPPER ELEMENTARY & SECONDARY
GIFTED/TALENTED STUDENTS**

GUIDELINES & CURRICULUM

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**FUNDAMENTAL GUIDING STATEMENTS
TO GIVE FOUNDATION AND DIRECTION TO THE PROGRAM**

PHILOSOPHY

The philosophy of the Calcasieu Parish School Board firmly subscribes to the belief that every child must be provided with realistic educational opportunities. This belief implies that the curriculum must be flexible enough to satisfy the diversified needs of every child from the slowest to the most brilliant.

We believe that the curriculum for children and youth who have been identified as gifted and/or talented should be of the same educational quality as those programs for other students. By state law we have been charged with the responsibility of providing exceptional experiences that will allow for maximum development of the cognitive, affective, and psychomotor abilities of these exceptional students.

To be responsive to the unique needs and abilities of these students, we believe we must provide highly motivating, challenging, and differentiated learning experiences. We further believe that these experiences must occur in a non-threatening environment that is acclimated and sensitive to individual mental and emotional needs. Ordinarily, the classroom teacher has not had access to programs or to the necessary help in making learning experiences of this type a reality.

This continuous process of providing differentiated learning opportunities is intended to guide students to a realization of self-worth. It is further intended that such a process will provide students with skills they can use in the life-long pursuit of knowledge, thereby allowing each to achieve his optimum potential as an innovator or leader in society.

PHILOSOPHY OF EDUCATION

Calcasieu Parish School Board

Before a school system can serve the best interest of children, those concerned with the business of education need to have a fundamental basic philosophy of the purpose of education. This basic philosophy is in a real sense the "Constitution" of the school. Therefore, it seems desirable to formulate in simple terms this basic philosophy before commencing a planning program designed to improve instruction.

If we think of a school as an institution whose sole purpose is to provide the atmosphere and experiences where children can grow mentally, physically, morally, and spiritually at a normal rate, our problem becomes more clear. This normal rate, of course, will vary as often as children vary in personal appearance and personality and perhaps more so. This being true, the curriculum offering in all its implications should be flexible enough to satisfy the needs of children from the most brilliant to the least capable.

When we consider that it is our duty to educate children for participation in an ever-changing and very complex society, we begin to grasp the monumental task and see the heavy responsibility we have assumed. When one realizes that this training and these experiences received in a public school occupy the attention of children from early childhood to young manhood or womanhood, we see that the school is a powerful factor in shaping the lives of future generations; and it becomes increasingly apparent that intelligent planning should be a "must" in a well-regulated school system.

The school should be a place where a child enjoys living the same as he should enjoy living at home. The curriculum offering and the many experiences a child has at school should be rich in meaning for him. Every effort should be made to make his school work functional. If a school teaches the necessity of having good sanitary conditions in a community and at the same time permits a deplorable condition relating

BACKGROUND

The SPARK (Seeking, Purposeful, Analytical, Realistic Knowledge) Program was implemented in six schools: 1) W. O. Boston Senior High, 2) LaGrange Middle, 3) Oak Park Junior High, 4) Maplewood Junior High, 5) S. J. Welsh Middle, and 6) F. K. White Junior High during the 1974-75 school year. The program has represented an effort on the part of Calcasieu Parish School Board to meet the needs and interests of gifted/talented students.

Classes were established for the 2-3 percent of gifted and talented students in grades 6-12 of the six schools.

The program was administered and supervised as part of the regular instructional program.

The teaching staff consisted of three itinerant teachers, each serving two schools. Each teacher spent one-half her time in a given school.

Criteria was established for identifying academically-gifted, creatively-gifted, kinesthetically-gifted, and/or psychosocially-gifted students. Group standardized test scores and test data from Dr. George Middleton were used as beginning points. Check lists with various criteria were developed to aid teachers, counselors, principals, and/or other professionals in identification.

Curriculum was developed by teachers, principals, supervisors, and students based on student interests and aptitudes.

Each teacher met with gifted student groups approximately 80 percent of the instructional time; 20 percent of the time was used for faculty conferences, parent conferences, individual student conferences, field trips, lesson preparation, etc. The students actually were in SPARK one fifty-minute period per day.

Teaching emphasis was focused on process with specific training in divergent thinking and valuing. Individualized projects were used in conjunction with some grouping. Community resources were utilized.

At the end of the first year, parents, students, and faculty evaluated the program. Because of the success of the program, administration prescribed expansion. A copy of forms used showing tabulated totals of key questions follows.

Program and student evaluations will be a continuous process and will involve students, teachers, principals, supervisors, administrators, and community participants. Objective and subjective criteria and documentation of program efforts and results will be utilized.

DEFINITION

The Calcasieu Parish School Board adheres to the definition of gifted and talented youth formulated by the United States Office of Education and adopted by the Louisiana State Board of Education:

Gifted and talented and youth are those who are identified by professionals and other qualified individuals as having outstanding abilities and who are capable of high performance. These are children and youth whose abilities, talents, and potential require differentiated educational programs and/or services beyond those normally provided by the regular school program in order to realize their contribution to self and society. The term "gifted and talented" shall include the following major categories, singly or in combination:

Academically Gifted

Creatively Gifted

Kinesthetically Gifted

Psychosocially Gifted

Disadvantaged Potential

to sanitation in the cafeteria, football dressing room, the toilet, etc., then education for the child is not real; and the whole program is a "farce" in so far as being functional is concerned. If we expect children to be courteous to teachers and adults, we must practice courtesy in the school rooms. If we want children to do neat work, we must practice neatness in our work when dealing with them.

If we think of a school in terms mentioned above, we see that it means more than a place where a child goes and masters content material as "directed" or compelled by the authorities. A school becomes a place where the child masters content because he has a purpose for doing so; and this purpose has a meaning to him. More than mastering content, it becomes a place where he develops lasting abilities, formulates attitudes and understandings, perfects skills, and gains appreciation which will endure a lifetime.

The child should see in the teacher a systematic individual who will help him in the solution of his problem. On the other hand, if he sees the teacher as a "taskmaster" who does not sympathize with him, he soon relapses into the habit of performing all tasks assigned and resting until more are assigned. This teacher inhibits initiative and thinking on the part of the student and makes life in school a boring, if not a terrifying experience. If, on the other hand, the child feels that the teacher is his friend, who is interested in his welfare, the two can work together; and school becomes a place where he enjoys satisfactory and worthwhile experiences.

Grade levels are a great administrative aid, but should be a barrier to instruction. Children must be taught at their own level regardless of the grade or group in which the teacher happens to find them. Much of the so-called "remedial" work is nothing more than going back to a child's level of development and teaching him in the regular manner. Teachers should study the child. Begin where he is and broaden and enrich the curriculum so that it will meet the needs of all the children. Grade levels need not limit a child's learning; for more than one level of work can be offered. This working on a wider range, in a given grade, should insure the maximum growth and development for each individual child.

Before a school can operate smoothly and perform its proper function, the staff or faculty must work as a unit. Teachers, principals, and supervisors should work in the organization as equals, with due consideration and respect for the particular responsibility delegated to each one. The principal should and must furnish the educational leadership for his particular school. The teachers look to him as the "pace setter" and the inspirational leader of their group. This can be done in an atmosphere of friendly cooperation and interchange of ideas in such a way as to result in the formulation of a successful school program. The teacher has the right to expect a courteous hearing and wise guidance and leadership from her principal at all times. Likewise, the principal has the right to expect loyalty and respect from the teacher. A satisfactory principal-teacher relationship must exist if the school is to operate as a successful unit. "Cooperation is a two-way proposition and does not exist unless it works both ways."

Finally, it should be kept in mind that the parents and taxpaying public constitute the "stockholder" of the school; and as such, are entitled to dividends. These dividends are in the form of teachers who obtain joy in services well-rendered and students who are well-rounded individuals and can successfully take their places in the community in which they live. If these dividends are realized, parents and other taxpayers in the community will feel that their efforts have been worthwhile, and a sound investment of public monies has been realized in our public schools.

*Developed by Supervisors and Principals of
Calcasieu Parish School Board*

R A T I O N A L E

The philosophy of Calcasieu Parish School Board explains some of the reasons why the SPARK program was implemented for gifted/talented students in Calcasieu Parish during the 1974-75 school year.

To say the school system has done nothing for these children in the past is false; many noble efforts have been directed toward meeting the needs of these special students - - some of them with excellent results. But only some of the needs of the gifted/talented were met.

A recent survey indicates that only four percent of the estimated two and one-half million gifted/talented youth in this nation have actually been receiving some type of differentiated instructional program. The research further points out that as many as 18 percent of the high school dropouts are gifted/talented. This is a waste that needs to be corrected.

Another point of interest is that Louisiana has mandated legislation for providing programs for gifted students under Act 368.

SRA Primary Mental Abilities Test administered in the spring of 1974 indicated that on a system-wide basis almost three percent of the students tested scored an I.Q. of 130 or above, while another six percent made scores from 120-129.

There is an enormous individual and social cost when talent among the nation's children goes undiscovered and undeveloped. These students cannot ordinarily excel without assistance.

All children can run, but some run faster than others. It is with these fast runners in mind that the SPARK program was developed.

GENERAL PROGRAM GOALS FOR THE GIFTED AND TALENTED PROGRAM

The following goals have been developed with the differentiated needs of the gifted and talented in mind. The following selection of goals has been derived specifically for the purposes of this program.

The differentiated educational program for gifted and talented students is intended to do the following:

1. To establish a workable definition of terms for giftedness.
2. To fully develop specific identification criteria for the gifted and talented.
3. To articulate and coordinate the differentiated gifted program with total general education.
4. To provide the best unique educational opportunities for the gifted and talented.
5. To arrange exceptional experiences that will allow for maximum development of the gifted's thinking, learning, and creative abilities.
6. To provide highly challenging learning experiences not ordinarily included in the gifted's regular classroom curriculum.
7. To prepare the gifted and talented child in those basic skills which can be used in their life-long pursuit of knowledge.
8. To develop within each individual the desire for excellence and a sense of responsibility to self and to society.
9. To provide a wide variety of instructional alternatives to students with special abilities.
10. To include special consultative services, professional and/or non-professional.
11. To provide flexibility in goals, activities and scheduling which will make individualized learning possible.

12. To provide differentiated equipment and materials, as necessary to meet the needs of gifted and talented students.
13. To develop a definitive plan for evaluation which will assure that the program and pupil goals are met.
14. To make provisions for preservice education and continuing inservice education for and with all staff members working with the gifted.

TEACHER OBJECTIVES FOR THE SPARK PROGRAM

The following identifies the objectives for the gifted and talented program in terms of the teacher of the program. The teacher does or manifests the following:

1. Encourages a greater amount of student-directed learning and independent study.
2. Creates a learning atmosphere that enhances the development of a positive self-concept where curiosity, imagination, and thinking can occur.
3. Organizes the classroom program centered around student interests and abilities.
4. Encourages creativity in a wide range of interests.
5. Illustrates the interrelationships among concepts related to thinking tasks.
6. Takes many opportunities to teach evaluation skills and encourages a continuous self-evaluation of performance.
7. Provides a climate and opportunity for a student to "fail safely" and profit from the experience by learning from past errors.
8. Recognizes and is able to accept non-conforming ideas that often characterize intellectual competence.
9. Encourages achievement commensurate with individual ability.
10. Shows an awareness of the value of listening and responding to the student's expression of his learning experiences.
11. Cultivates honest and direct communication between student and teacher as well as student and student.
12. Encourages student's development of his potential to its maximum and prepares the individual for leadership roles.

STUDENT OBJECTIVES FOR THE SPARK PROGRAM

The following identifies the objectives for the gifted and talented program in terms of the gifted student. The student does or manifests the following:

1. Expresses intellectual curiosity and seeks ways to satisfy it.
2. Learns independently and develops useful organizational structure, styles, and strategies which are most effective for his progress.
3. Uses resources for research and exploration more frequently, independently, and to a higher degree than the regular student.
4. Synthesizes, analyzes, and communicates abstract and complex ideas effectively.
5. Learns to inquire critically, systematically, and effectively into problem-solving situations.
6. Generalizes accurately from what he has already learned and applies generalizations effectively to new, unusual, and everyday situations.
7. Make judgments of relationships, conclusions, and evaluations.
8. Establishes relevant criteria for the evaluation of theories and ideas and applies such criteria with clarity.
9. Evaluates his strengths and weaknesses.
10. "Fails safely" and profits from his decision making by learning from past errors.

LEARNING ENVIRONMENT OF THE GIFTED/TALENTED CENTER

The classroom should be furnished and arranged in such a way as to promote the free exchange of ideas, student participation, and be wholly responsive to the needs of the individual. It should complement individualized instruction, be spacious, less restrictive than the regular classroom, and more adaptable for changes.

Differentiated teaching techniques require use of specialized equipment systems; therefore, this should be a main consideration in planning a classroom for the gifted and talented.

The furniture should be compatible with individualized learning, variable grouping, and other innovative educational concepts. The design should include vertical and horizontal work areas, specialized storage component, space dividers, free standing and wall mounted storage cabinets and shelves, variously shaped tables, chairs and study desks, and carrels. Furniture should be lightweight and capable of being stacked, allowing learning areas to be quickly converted for more informal group activities.

Airconditioning and carpeted floors would insure quietness and maximum comfort.

GRADING

Based on the philosophy that the program is more concerned with process rather than product and that the curriculum provides for vertical learning growth as well as horizontal learning, no grades are given. The student is expected to perform successfully meeting the expectations of learner goals for the curriculum areas. Evaluation by students and teachers is a continuous process.

TRAINING OF STAFF

ORIENTATION OF STAFF-

PRESERVICE AND INSERVICE TRAINING

With the long-range goal of a differentiated program for the gifted and talented in mind, all personnel involved in the program have opportunities for specialized orientation and training, including preservice education.

Preservice and inservice training are provided for teachers, administrators, counselors and librarians of gifted individuals. These staff members require specific education which prepares them to function effectively in the development of higher intellectual, academic, affective, and creative skills. Two-week preservice workshops are held each summer.

The continuing inservice education should prepare the staff in pupil-appraisal, program planning and development, curriculum development, physical design of the gifted/talented classroom and evaluation. The selected techniques can be appropriately differentiated through staff training programs in which staff members can acquire a thorough understanding of the characteristics of the gifted, their learning and developmental needs, and appropriate teaching materials and methodologies for use with gifted students. Inservice sessions are held once a month during school year.

Administrative and teacher effectiveness in the gifted/talented program is directly related to differentiated program structuring, curriculum development, organizational planning, and the physical design of the gifted/talented classroom; the teacher and staff do not perform their duties in a vacuum. The program in teacher-staff orientation and training reflects this premise. Preservice and inservice training have or shall in the future consist of the following:

1. Informal Discussions Concerning the Program Among:
 - a. Calcasieu Parish Central Office Administrative and Supervisory Staff
 - b. Central Office Staff, McNeese State University Administrators, Governor's Program Staff, and Local Parent Group of Gifted/Talented Students
 - c. Central Office Staff and Principals of selected participating schools
 - d. Central Office Staff and selected teachers
 - e. Selected principals and teachers of the gifted

2. On-Campus Graduate Courses
3. Conferences
4. Consultation with National Leaders
5. Consultation with State Leaders

The Calcasieu Gifted/Talented Team share and work with the Louisiana State Department of Education. Knowledge of progress and plans from the state level and sharing of local plans are obtained by telephone, correspondence, personal contact with committee members, and at meetings conducted by the state committee.

6. Orientation of Faculties

General orientation of faculties of participating schools is provided by principals and teachers of the gifted upon request from the principal.

7. Research by Gifted/Talented Team
8. Staff Discussions Concerning Proposed Program
9. Staff Discussions Concerning Program Implementation
10. Projected Plans

a. Visitations to exemplary programs: The team proposed to visit gifted student programs without the state, within the state, and to visit one another. Cooperating faculty and other parish faculty will be invited to visit local classes for gifted.

b. Year-round meeting of the team: Teachers and supervisors of Gifted/Talented Team shall continue to work with each other and with specialists on a regular basis to:

- establish a resource library consisting of books, sample kits, learning activities and games, films, filmstrips, tapes, etc.
- identify major objectives in specific content areas
- organize individualized materials for ready accessibility in the classroom
- explore new commercially - prepared materials geared to individualized instruction
- learn about formal as well as informal methods of pupil assessment
- revise curriculum and instruction as necessary to meet the needs of the students

c. Other projected plans

- participate in and/or work closely with McNeese State University in their course offerings in the area of giftedness

- work closely with Regional and State Committee for Gifted and Talented
- sponsor an annual conference on Gifted and Talented
- make provision for local team to attend Regional, State, and National meetings of TAG, CEC, the gifted special interest group of IRA, and/or meetings of other organizations with emphasis on programs for gifted children
- conduct periodic conferences and discussion meetings with cooperating faculty
- serve as consultants to other faculties exploring the possibility of establishing classes for the gifted

IDENTIFICATION

IDENTIFYING CHARACTERISTICS OF GIFTEDNESS

The Gifted Child Usually:

- exhibits superior achievement in one or more academic areas and scores highly on standardized tests;
- is capable of long-range concentration on topics of interest and has high interest and search for the truth;
- resists routines and shows need or desire for solitude;
- is creative-inventive-original and shows interest beyond the usual norm for his chronological age;
- is independent, self-initiated, self-directed with high standards for himself;
- is sensitive toward others' feelings and is considerate of others;
- reads widely and has extensive vocabulary;
- has variety of interests and talents; is interested in adult problems;
- possesses superior reasoning ability and recognizes relationships;
- learns rapidly, easily;
- is capable of critical and evaluative thinking and possesses the ability to perform difficult mental tasks;
- is friendly, outgoing, and enthusiastic; is well-liked by his peers and/or adults;
- is curious about the world around him, asks questions, desires satisfactory answers, and is supplied with limitless energy and enthusiasm;
- has no patience with absurdities and stupidities and yet possesses a mature sense of humor; may be stubborn in his beliefs;
- is a high risk taker; is adventurous and speculative; does not fear being different; exhibits non-conforming behavioral traits;
- adapts readily to new situations;
- is physically well-coordinated; excels in athletic activities;
- is the most scientifically-oriented;
- is the brightest minority-group student in the class (in case there are more than five);

A gifted child may exhibit none of the above characteristics but might have untapped potential suspected or intuited.

/ SPECIFIC PROCEDURES FOR IDENTIFICATION,
PLACEMENT, AND REMOVAL OF STUDENTS

(Upper Elementary-Secondary)

SPARK Program for Gifted/Talented Students

1. Factors which will determine the number of students to be selected for the gifted and talented program in a given center include the following:
 - a. The student population eligible for consideration for placement in a gifted/talented center shall consist of those students at the appropriate grade placements in the center school and designated feeder schools. Grade levels and feeder schools for a given center are determined by administration.
 - b. Maximum number of students for the program shall not exceed ten percent of the total student population for the affected grades. Fewer students may be selected if necessary to maintain adequate pupil-teacher ratio.
 - c. Maximum group size at any given period shall not exceed fifteen students. This maximum shall be permitted if:
 - 1) it does not cause total enrollment in the classes for gifted and talented to exceed ten percent of the student population for the affected grades; and/or
 - 2) The facility provided by the center school accommodates this number of students at one time.
2. Additional factors governing selection of students for a given center will include the following:
 - a. COMPETENT AUTHORITY TESTING
Students tested and recommended by competent authority testing teams will be invited to participate if placement is available at the time of testing.
 - b. MCNEESE GOVERNOR'S PROGRAM
Students in grades 6, 7, or 8 who have enrolled in the Governor's Program at McNeese State University shall be invited to participate.
 - c. SUCCESSFUL PARTICIPATION
Each student who has successfully participated in the program for one year will be asked to participate the following year if a program is available for his grade level.

d. ESTABLISHMENT OF RESERVOIR

A reservoir of other students to be considered for placement in a given center shall be established in the following manner:

1) Group I.Q. Scores

The most recent SRA Primary Mental Abilities or other group intelligence test scores recorded on cumulative folders shall be examined. Students scoring in the top two percent will be included in the pool for consideration. The top one-tenth of this two percent will be accepted for the program without further screening. The rest of the group will go into the "reservoir".

2) Achievement Scores

The most recent achievement test scores will be examined. The top two percent will be considered. The top one-tenth of this two percent will be accepted into the program. The rest of the group will go into the "reservoir".

3) Teacher Recommendation

Each classroom teacher will be given a list of identifying characteristics of giftedness. He will be asked to nominate the one student who is the best example of each identifying trait. All students nominated will be placed in the "reservoir". Though a teacher may nominate a given student in more than one category, the student will receive only one citation in the "reservoir" from each teacher. This should be done in the spring of each school year if possible.

e. Data on students in the "reservoir" will be treated in the following manner:

- 1) The most recent I.Q. and achievement test scores will be weighted. The weighted score of both I.Q. and achievement test for each student will be summed. The summed weighted scores will then be ranked from lowest to highest.
- 2) Those students with the lowest weighted scores from each center will be invited to participate in the program as vacancies occur.
- 3) In the case of tied weighted scores where only one vacancy exists, the student with the highest I.Q. will be given first consideration. In the case of exact I.Q. and achievement scores, the student with a) highest creativity test score, b) highest average past test data, c) most teacher recommendations will be given first consideration.

- 4) Recommendations will be taken at any time during the year with testing done whenever personnel are available.
 - 5) Individual intelligence, creativity, and/or aptitude tests may be administered by qualified personnel if such data seems significantly necessary on a given student.
 - 6) All data shall be examined by the identification team consisting of the SPARK teacher, the counselor, the principal, the Coordinator of Gifted Programs, and the Director of Special Services.
3. Approval for individual placement shall be given by the Coordinator of Gifted Programs and the Director of Special Services.
 4. No student shall be placed in the program against his wishes. He and his parents shall be interviewed by the teacher of the class for the gifted, or the teacher and the counselor, prior to his enrollment. Signed parental permission for the student's participation shall be obtained and shall become a part of his Special Services Department file.
 5. A letter of assignment will be mailed to the parents from the Special Services Department, with copies being routed to the principals of the student's homebase school and the center school. No student shall be admitted into the program without an official letter of assignment.
 6. After selection and placement are finalized for each student, the SPARK teacher will have the student complete the Pupil Interest Inventory. This will aid the teacher in understanding each student's needs, interests, and aptitudes and in utilizing these when formulating the curriculum, gathering data, and selecting materials.
 7. A waiting list for each center will be maintained by the Special Services Department. Students on the waiting list will be drawn into the program on the same basis as outlined above.
 8. Removal of a student from the program may be accomplished in the following manner.
 - a. A parent may remove a child from the SPARK program by signing the appropriate form and filing it with the Department of Special Services. Notification will be mailed to the principals of the student's homebase school and the center school.

- b. A SPARK teacher, regular classroom teacher, counselor, principal, or member of the central office instructional staff may request a conference with the Coordinator of Gifted Programs and/or the Director of Special Services regarding removal of a student from the program. Removal may be achieved through mutual consent and by filing the appropriate form with the Department of Special Services.
- c. All student removals will be considered temporary. A student may apply for readmission to the program. Readmission will be considered as the inverse procedure to removal.

RECORD OF PARENT CONFERENCE PRIOR TO PUPIL PLACEMENT
IN EDUCATIONAL PROGRAM FOR GIFTED AND TALENTED
Calcasieu Parish School Board
Department of Special Services

STUDENT'S NAME _____ DATE OF BIRTH _____

BASE SCHOOL _____ SPARK CENTER _____

To Whom It May Concern:

After our discussion concerning my child's general learning ability, school progress, and social adjustment, I hereby agree to his/her placement in the program for Gifted and Talented as soon as the necessary arrangements can be made.

I understand that the progress and development of my child will be carefully observed and that I will be informed orally or in writing at various times, or upon my special request, about the nature of such progress.

Signature of Parent

Date

Signature of Parent

Date

Signature of Teacher, Principal,
or Counselor

Date

RECORD OF PARENT CONFERENCE PRIOR TO PUPIL PLACEMENT

IN EDUCATIONAL PROGRAM FOR GIFTED AND TALENTED

Calcasieu Parish School Board
Department of Special Services

STUDENT'S NAME _____ DATE OF BIRTH _____

BASE SCHOOL _____ SPARK CENTER _____

To Whom It May Concern:

I hereby agree to my child being photographed and/or filmed and that these may be shown to the general public on appropriate occasions. I understand that at no time will any pictures, slides, or films be shown that would cause any embarrassment or be detrimental in any way.

Signature of Parent

Date

Signature of Parent

Date

Signature of Teacher, Principal, or
Counselor

Date

RECORD OF PARENT CONFERENCE PRIOR TO PUPIL PLACEMENT
IN EDUCATIONAL PROGRAM FOR GIFTED AND TALENTED

Calcasieu Parish School Board
Department of Special Services

To Whom It May Concern:

I hereby give my consent for my child, _____, to be taken on field trips throughout the year _____ as part of the SPARK curriculum. I will not hold the teacher, school, or principal responsible for any accident or mishap which may occur on these field trips.

Signature of Parent

Date

Signature of Parent

Date

PUPIL REPORT ON INTEREST AND ACTIVITIES

Interest Inventory Record

NAME _____ DATE OF BIRTH _____
 AGE _____ GRADE _____ BASE SCHOOL _____
 SEX _____ DATE _____.

This is not a test. Your answers will not be graded, but they will provide helpful information. Please answer each question carefully and as fully as possible. If you need assistance, your teacher will help you.

PLAY AND OTHER ACTIVITIES

1. When you have an hour or two to spend as you please, what do you like best to do? _____
 _____.
2. What do you usually do: (Be specific if possible)
 After school? _____
 In the evening? _____
 On weekends? _____
3. What game do you like best to play? _____
4. Do you make things? Yes _____ No _____ What things have you made?

5. What tools or playthings do you have at home? _____
6. Do you have any pets? Yes _____ No _____ If yes, what? _____

7. Do you collect things? Yes _____ No _____ If yes, what? _____

8. Do you take lessons such as music and dancing? Yes _____ No _____
 If yes, what? _____
9. Do you have any hobbies? Yes _____ No _____ If yes, what? _____

Cont. - Interest Inventory Record

10. Suppose you could have one wish which might come true, what would it be? _____

11. Are there some things you are afraid of? Yes _____ No _____ If yes, what are they? _____

TELEVISION, RADIO AND MOVIES

12. How much time do you spend looking at TV?
 On a school day: _____ hours. On a weekend
 _____ hours.
13. What is your favorite TV program? _____
14. How much time do you spend listening to the radio?
 On a school day _____ hours. On weekends _____.
15. How often do you go to the movies? _____

READING

16. What is the best book you have ever read? _____
 Name other books you like: _____

17. Name some books of your own that you have at home: _____

18. Do you like to have someone read or tell a story to you? Yes _____
 No _____
19. Do you go to the public library? Often _____ Seldom _____
 Never _____
20. What magazines do you read? _____
21. Do you read comic books? Yes _____ No _____ If yes, what are your favorite comic books? _____

Cont. - Interest Inventory Record

22. Do you read a newspaper? Yes _____ No _____ If yes, which parts? _____
23. What kind of books do you like best? For example, books about animals, about pilots, about children at home, about children in other lands, or about the stars and the planets. Write the kinds of books you like best: _____

VOCATIONAL AND EDUCATIONAL INTERESTS

24. What kind of work do you think you want to do when you finish school? _____
Do you know anyone in this line of work? _____
If so, who? _____
25. Have you read books or stories about the kind of work you want to do? Yes _____ No _____ If yes, name them: _____

26. Have you seen anyone on television or in the movies who does the kind of work you want to do? Yes _____ No _____ If yes, Who? _____

27. Do you plan to go to high school? Yes _____ No _____
To college? Yes _____ No _____ Do you want to go to college?
Yes _____ No _____
28. Do you like school? Yes _____ No _____
29. What school subject do you like best? _____
What school subject do you like least? _____
30. In what subject do you get your best marks? _____
Your poorest marks? _____
31. List five (5) things you would like to study more about?

DIFFERENTIATED CURRICULUM AND INSTRUCTION

CURRICULUM GUIDE

The curriculum will be geared to activities involving the students in experiences such as: decision-making, problem solving, interpreting data, summarizing information, stimulating the imagination, making discoveries, formulating hypotheses, analyzing propaganda techniques and developing logical thinking.

The curriculum will offer the opportunity for independent study, small group instruction emphasizing the techniques of group dynamics, field trips, travel, specialized instruction for development of unique talents in the arts, and utilization of community resources to involve the students as active participants in their own learning.

No grades will be given, but students are required to meet program expectations, and successful performance assures any future placement in the program. Students are required to maintain acceptable grades in all academic subjects.

The perpetually-changing curriculum will be designed to meet the immediate and long-range needs of individual students.

In order to develop a differentiated curriculum, specialized teaching strategies are utilized. The teaching/learning models developed by Benjamin Bloom, J. P. Guilford, and Frank Williams are used in developing curriculum.

SPECIAL FEATURES AND CURRICULUM OF SPARK PROGRAM

I. *Special Features of the SPARK Program*

- A. No textbooks
- B. Teacher develops the curriculum based on student interests
- C. Students in program by choice
- D. Students, parents, and faculty evaluate the program

II. *The Curriculum*

- A. Brainteasers (Sparklers)
 - 1. Develop thinking skills
 - 2. Challenge through fun-like activities
- B. Logic
 - 1. Challenge through logic elimination problems, sentence logic, and symbolic logic
 - 2. Improve reasoning ability
- C. Group discussions
 - 1. Allow for development of discussion skills
 - 2. Allow for group interaction
- D. Micro-units
 - 1. Develop interest in new topics
 - 2. Broaden interest in old topics
- E. Values clarification activities
 - 1. Learn about self and others
 - 2. Learn to understand self and others
- F. Group interaction activities
 - 1. Learn to work with others in groups
 - 2. Learn skills involved in decision-making
- G. Creative activities
 - 1. Learn to generate a number of ideas - fluency
 - 2. Learn to probe ideas in different categories - flexibility
 - 3. Learn to develop new ideas - originality
 - 4. Learn to add on to an idea to make it better - elaboration
- H. Field trips and resource persons
 - 1. Provide first-hand, out-of-school experiences
 - 2. Provide enrichment
- I. Research
 - 1. Learn about various means of gathering information
 - 2. Learn how to use research in micro-units and projects
 - 3. Learn about different kinds of research
- J. Independent projects
 - 1. Develop independence
 - 2. Study in-depth area of special interest

III. *Benefits of the SPARK Program*

- A. Develop thinking skills
- B. Learn to work with others
- C. Provide challenge
- D. Develop better self-image
- E. Develop specific skills in various areas of the curriculum
- F. Develop and nurture talents

CLASSIFICATION OF QUESTION CATEGORIES TO CUE VARIOUS LEVELS OF THINKING

BLOOM's Sequential Classification of Question Cues:

Knowledge (memory questions): tell - list - describe - who - when - where - which - what - do you remember - state - does - define - identify - did you know that - relate -

Comprehension (translate): Change to different symbol or medium - tell in your own words - describe how you feel about - relate - interpret - compare and contrast - what is an analogy to - when can you extrapolate from that - discover and explain - what does it mean - what are the relationships -

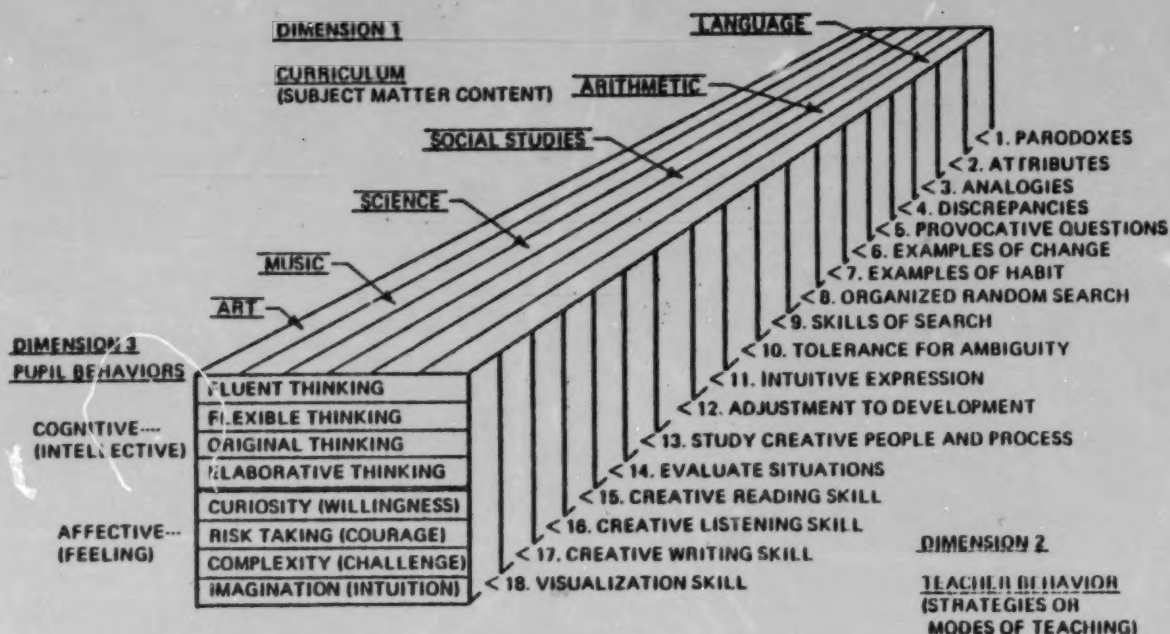
Application (problem-solving): Demonstrate - use it to solve - where does it lead you - how can you use it -

Analysis (reached, derived): How - reason - why - what are causes - what are consequences - what are the steps of the process - how would you start - arrange - specify the conditions - which are some specific examples of - list all the problems, solutions -

Synthesis (productive-divergent thinking, originality and imagination): Create - devise - design - how many hypotheses can you suggest - think of all the different ways - how else - what would happen if - think of as many as you can - what it would be like if - how many ways are possible - compose - develop - in what ways can you improve - suppose - form a new - think of something no one else has thought of before -

Evaluation (judge to a standard, set criteria): Set standards for evaluating the following - which are good, bad - which one(s) do you like - what do you think are the most likely - rate from good to poor - select and choose - is that good or bad - weigh according to - evaluate the results - judge the evidence - judge according to these standards - judge by how you feel - what is the problem - are these solutions adequate - will it work - decide which -

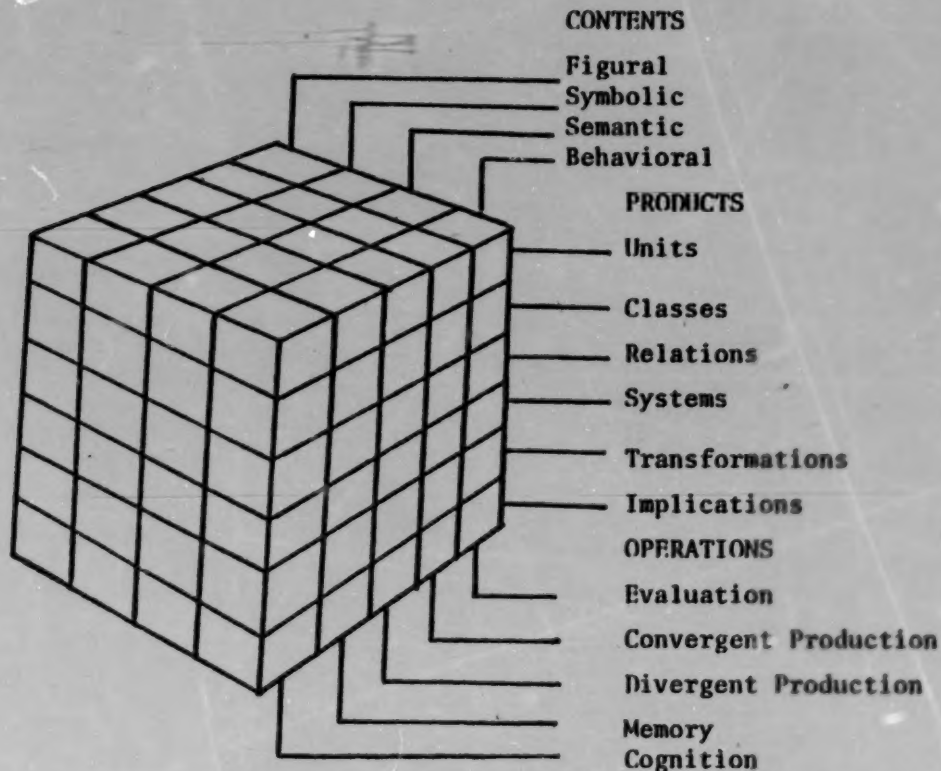
A Model for Implementing Cognitive-Affective Behaviors in the Classroom

$$D1 \rightleftharpoons D2 \rightarrow D3$$


Purpose: Presents the dimensions of content-teaching processes and student behavior to emphasize the strands of possibilities within each dimension. Provides a vehicle for intersecting a given subject area with any teaching strategy. Extends the breadth of cognitive learning.

IMPLICATIONS	APPLICATION
Realizing the scope of thinking processes	Extending or developing curriculum

GUILFORD'S STRUCTURE-OF-INTELLECT MODEL*



The above figure is the structure-of-intellect model, (SI Model) within which each little cube represents a unique combination of one kind of operation, one kind of content, and one kind of product, hence a distinctly different intellectual ability or function.

Value judgments will need to be made as to the extent the application of the SI Model is used in the classroom. Needs for divergent-production abilities, because of their demonstrated relation to creative production and problem solving, are being recognized. Where steps are being taken to cultivate these abilities, many benefits have been reported. In addition to the intrinsic rewards that students experience, there are general increases in self-esteem and self-confidence, and even some behavior problems are solved.

**Adapted from an article in THE GIFTED CHILD QUARTERLY, Autumn, 1972.*

DIMENSION 2

Teacher Behaviors (strategies)

- | | |
|---------------------------------|--|
| NO. 1 - PARADOXES | Common notion not necessarily true in fact
Self-contradictory statement or observation |
| NO. 2 - ATTRIBUTES | Inherent properties
Conventional symbols or identities
Ascribing qualities |
| NO. 3 - ANALOGIES | Situations of likeness
Similarities between things
Comparing one thing to another |
| NO. 4 - DISCREPANCIES | Gaps of limitations in knowledge
Missing links in information
What is not known |
| NO. 5 - PROVOCATIVE QUESTIONS | Inquiry to bring forth meaning
Incite knowledge exploration
Summons to discovering new knowledge |
| NO. 6 - EXAMPLES OF CHANGE | Demonstrate the dynamics of things
Provide opportunities for making alternations,
modifications, or substitutions |
| NO. 7 - EXAMPLES OF HABIT | Effects of habit-bound thinking
Building sensitivity against rigidity in ideas
and well-tried ways |
| NO. 8 - ORGANIZED RANDOM SEARCH | Using a familiar structure to go at random to
build another structure |
| NO. 9 - SKILLS OF SEARCH | Search for ways something has been done before
(historical search)
Search for the current status of something
(descriptive search)
Set up an experimental situation and search for
what happens (experimental search) |
| NO. 10 - TOLERANCE OR AMBIGUITY | Provide situations which puzzle, intrigue, or
challenge thinking |

	Pose open-ended situations which do not force closure
NO. 11 - INTUITIVE EXPRESSION	Feeling about things through all the senses Skill of expressing emotion Be sensitive to inward hunches or nudges
NO. 12 - ADJUSTMENT TO DEVELOPMENT	Learn from mistakes or failures Develop from rather than adjust to something Developing many options or possibilities
NO. 13 - STUDY CREATIVE PEOPLE AND PROCESS	Analyze traits of eminently creative people Study processes which lead to problem solving, invention, incubation, and insight
NO. 14 - EVALUATE SITUATIONS	Deciding upon possibilities by their consequences and implications Check or verify ideas and guesses against the facts
NO. 15 - CREATIVE READING SKILL	Develop a mind-set for using information that is read Learning the skill of generating ideas by reading
NO. 16 - CREATIVE LISTENING SKILL	Learning the skill of generating ideas by listening Listen for information allowing one thing to lead to another
NO. 17 - CREATIVE WRITING SKILL	Learning the skill of communicating ideas in writing Learning the skill of generating ideas through writing
NO. 18 - VISUALIZATION SKILL	Express ideas in visual forms Illustrating thoughts and feelings Describing experiences through illustrations

DIMENSION 3
Pupil Behaviors

<i>Behavior</i>	<i>Meaning</i>
COGNITIVE - INTELLECTIVE	
<u>Fluent Thinking</u> To think of the <i>most</i> - -	Generation of a quantity Flow of thought Number of relevant responses
<u>Flexible Thinking</u> To take <i>different</i> approaches - -	Variety of kinds of ideas Ability to shift categories Detours in direction of thought
<u>Original Thinking</u> To think in <i>novel</i> or <i>unique</i> ways - -	Unusual responses Clever ideas Production away from the obvious
<u>Elaborative Thinking</u> To <i>add</i> on to - -	Embellishing upon an idea Embroider upon a simple idea or response to make it more elegant Stretch or expand upon things or ideas
AFFECTIVE - TEMPERAMENT	
<u>Risk Taking</u> To have <i>courage</i> to - -	Expose oneself to failure or criticisms Take a guess Function under conditions devoid of structure Defend own ideas
<u>Complexity</u> To be <i>challenged</i> to - -	Seek many alternatives See gaps between how things are and how they could be Bring order out of chaos Delve into intricate problems or ideas

Curiosity

To be willing to - -

Be inquisitive and wonder
Toy with an idea
Be open to puzzling situations
Ponder the mystery of things
To follow a particular hunch just to see
what will happen

Imagination

To have the power to - -

Visualize and build mental images
Dream about things that have never happened
Feel intuitively
Reach beyond sensual or real boundaries

⁴The above model, strategies, and behaviors were presented by Dr. Frank Williams in a Gifted Education Workshop at McNeese State University, February, 1976.

TEACHER QUESTIONING TECHNIQUES*

1. **Pausing**
Teachers should pause after asking questions in order to allow students to organize their thoughts thereby encouraging more indepth pupil responses.
2. **Handling incorrect responses:**
Telling pupil his answer is wrong decreases student participation. Avoid this by giving him an opportunity to correct his answer through rephrasing the question.
3. **Calling on non-volunteers:**
Many times students who tend to volunteer in discussions monopolize and do not allow the shy child or non-volunteer an opportunity. Non-volunteers are often the pupils who most need your attention and the experience of responding.
4. **Redirection:**
Redirection is an effective way to increase pupil participation and reduce teacher talk. It is the responsibility of the teacher to frame questions that require the question in a way that will involve all students in the discussion.
5. **Questions requiring higher cognitive process:**
Teachers typically use too many questions and too few higher order questions in class discussion. Higher cognitive questions increase the quantity of pupil participation and improve the quality of pupil answers.
6. **Probing:**
Probing involves a series of teacher questions addressed to one student and designed to move the student's initial response toward a more adequate answer. The three probing techniques include:
 - a. Prompting - a series of hints used to help a pupil who has a weak or an incorrect answer.
 - b. Seeking Further Clarification - used when the teacher wants to extend a partially acceptable answer.
 - c. Refocusing - used to request the pupil to relate a completely acceptable answer to another topic.

**Material developed by Memphis CLUE Program, 1974, used in a pre-service workshop, Lake Charles, Louisiana, August, 1975.*

Adapted from EFFECTIVE QUESTIONING - Teacher's Handbook, Far West Laboratory for Educational Research and Development, MacMillian Educational Services, Inc.

LIFE AND DEATH

Introduction

Death is a topic that causes people much worry, consternation, and anxiety. It is very much avoided also as a topic. And even though we may unconsciously look upon ourselves as being the one who will continue to live forever while all others around us die, there is nothing as inevitable in our lives as dying.

Hopefully these activities in this unit will explore the issue of death without it becoming a morbid and fearful experience, and will provide positive and meaningful experiences.

It is up to the individual teacher to determine whether these activities should be adapted and restructured so that they can be geared to the respective age levels and backgrounds of the students involved. Also, the teacher can feel free to disclose his or her own personal values but they should not be imposed on the students. The students should have the freedom to make their own decisions and to find their own meanings.

I. OBJECTIVES

- A. To introduce the problem of death in the course of exploring some values.
- B. To examine our values and moral imperatives in regard to "death" versus "life".

II. STRATEGIES

- A. Asking the hard questions - the students can jot down their answers to the following thought-provoking questions individually and then come together as a group to discuss the differences and similarities in their answers.
 - 1. At what age were you first aware of death?
 - 2. Have any of your friends or relatives ever died? How did you feel?

3. What best describes your childhood conception of death?
4. What most influences your present attitudes toward death?
5. How much of a role has religion played in the development of your attitude toward death?
6. To what extent do you believe in a life after death?
7. How often do you think about your own death?
8. What does death mean to you?
9. What aspect of your own death is the most distasteful to you?
10. If you had a choice, what kind of death would you prefer?

B. Decision making - Who shall live? Who shall die?

Law, medicine, and religion all have difficulty in defining "death". Transplant operations, availability of organs for transplants, continuing life support systems bring up the questions of when is a person dead, when should the patient die, who shall live.

This exercise consists of the examination of a number of case histories, individual and group decisions as to the disposition of the case, and subsequent general discussion of principles involved.

Subgroup the class and distribute copies of the case histories that follow. Each group may work on a different case history, or all may work on the same one. Each member is to read his case history and make a tentative decision before discussing it with other members of his group. The group is then allowed a time period to arrive at a decision. When there is disagreement within a group, a "minority" opinion may also be prepared. Each group then reads its case history to the rest of the class, together with their decision, including any minority opinion. General discussion can follow based on questions such as:

- What is human life?
- Under what conditions should a person be considered incompetent to make a decision involving his own life?
- When a person is not considered competent to make a decision, whose responsibility should it be?
- How should decisions be made as to who should receive available organs for transplant?
- How should decisions be made as to how long a patient should be kept alive by "artificial means"?

CASE HISTORIES

1. Under common law the decision of a minor is not considered "valid consent", and therefore, their parents or guardians have had to make the decision when they are to serve as transplant donors. In the case of kidney transplants, statistics show that the one-year survival rate for recipients of renal homografts (Kidney transplants) is about 80 percent with close relative donors, 60 percent with cadaveric donors, and less than 30 percent with living unrelated donors. Also, the increased mortality risk of the donor, who now has one kidney, viewed over a five-year period, is 99.1 percent (this is the same risk as that encountered by

by anyone who traveled eight miles to work and back each day during that time). A hospital received a request from the parents of 14 year old twins to transplant one kidney from the healthy twin to his very sick brother who, due to irreparable damage to both kidneys, could not long survive without a transplant. Should the hospital and staff accept this request and perform the operation? Should the healthy twin be consulted? Should the hospital consider his views?

2. Persons judged by courts to be mentally incompetent are unable to give valid consent and, like minors, have decisions made for them by parents and guardians. A seriously ill man is in need of a kidney transplant. He has a healthy brother who is considered by medical authorities to be the most suitable donor. However, his brother is mentally incompetent, being institutionalized in a state hospital. The mother of the two men asked the hospital to use the institutionalized brother as a donor. However, the state appointed a guardian of the institutionalized brother. The case was taken to court. How would you decide?
 3. A 32 year old man fell on his head when butted during a fight, and he was admitted to the hospital with severe brain injuries. On June 16, fourteen hours after admission to the hospital, he stopped breathing. He was connected to an artificial respirator to allow time for preparation for an operation to remove one of his kidneys for a transplant to another patient. His wife's permission was obtained for the removal of the kidney for this purpose. After 24 hours the kidney was removed, the respirator disconnected, and there was no breathing or blood circulation. The attending physician obtained the coroner's permission for the kidney removal. When did the patient die? Was anyone guilty of his death?
 4. The attending physician of an elderly lady must decide whether or not to perform an operation to save her life. He knows that if the operation is "successful" she may live on another ten years. However, he also knows that she will be hopelessly paralyzed and comatose, requiring the full time attention of two or three nurses (throughout the rest of her life until her death). Is it the doctor's duty to preserve "life" in this situation?
- C. The Obituary - the goal of this activity is not to have us dwell in morbidity, but rather to reinforce the notion that we are each responsible for the quality of our lives. It is based on the assumption that we all have a lot of living left to do. Obituaries from the local newspaper can be reviewed by the students. Below is a simple format but students are free to write their obituaries in their own form.

Bill Jones, age _____ died yesterday from _____.
 He was a member of _____ (or He belonged to _____.
 At the time of his death, he was working on becoming _____.
 He will be remembered for _____. He is survived by _____.

and mourned by _____ because _____. He
 always wanted to _____ but never got to _____.
 The world will suffer the loss of his contributions in the
 areas of _____. His body will be _____.

When everyone is finished, students may volunteer to read their obituaries out loud or share them in smaller groups.

- D. The Epitaph. - Try to find out from students what they would want engraved on their tombstones, what would be a nutshell summary of their lives. Bartlett's Familiar Quotations, magazines or old yearbooks may be helpful in aiding the students to generate ideas for their tombstone statements. Students can use construction paper, cardboard, poster board, etc. with which to create their own tombstone and on which to record their epitaph.
- E. The Coat of Arms - This strategy might help the students to appreciate themselves and others while they are still here.

In medieval times, knights wore coats of arms to reflect what they stood for, what they valued in life. Students can adapt this custom by designing their own personal coats of arms to represent what in life is meaningful to them.

Procedure: Each student can prepare their own version of shield. Divide the shield into six segments. In each of these segments the student should draw a picture or symbol in response to the following topics or others suggested by the teacher or the students themselves:

1. Draw a picture to show what your friends might miss most about you if you were to die right now.
2. Make a drawing of something about which you feel very strongly, something for which you would be willing to give your life.
3. Draw a picture that represents the event (if there is one) in which you came closest to losing your life.
4. Think of someone who was close to you who died. Draw a picture to show what you miss most about that person.
5. Illustrate on your coat of arms what you are doing to help you live a long, healthy life.
6. Imagine that you have one year in which to live. Draw something to represent what you would do in that year or what kind of activity you would pursue.

After students have completed their coats of arms, they can talk about them in small groups or if they prefer, volunteers may speak about their coats of arms before the whole group. These may also be displayed, if the group so wishes.

III. RESEARCH - Research may be done by the students on the following topics and shared with the group in a creative way:

- Old customs, rituals, beliefs regarding death in various cultures such as the American Indian, the Greeks, Romans, Egyptians, Hebrews, Norse, Paleolithic or Old Stone Age period.
- Death and/or funerals American style - how handled now, emotionally, physically.
- Legal implications of death, laws, regulations, what happens to the survivors.

V. RESOURCE PERSONS - funeral director, doctor, nurse, minister

VI. FIELD TRIP - funeral home

VII. RECOMMENDED READING

Blinn, William, Brian's Song, New York: Bantam, 1972.

Kubler-Ross, Elizabeth, On Death and Dying, New York: MacMillan, 1969.

Lund, Doris, Eric, New York: Dell, 1974.

VIII. CRITIQUING - This may be done at the conclusion of each of the foregoing activities with kinds of questions left to the discretion of the teacher.

Micro Unit: GRADES--"WHAT'S SO IMPORTANT ABOUT THEM ANYWAY?"

PURPOSES:

- To become more aware of the meaning and importance of grades
- To indicate methods by which one can communicate with teachers about his grades
- To become aware of some factors which may affect grades
- To attempt to put grades in perspective

ACTIVITIES:

1. Discuss the question: "WHAT'S SO IMPORTANT ABOUT GRADES?"
2. Interview teachers to learn what is included in the evaluation of student's work.
3. Have some of the faculty members visit and talk to the group concerning their philosophy of grades and/or grading. (We did this and found faculty members willing to participate during their planning period).
4. Role playing to indicate methods of dealing with problem situations that arise involving grades. (see attached sheets)
5. Ask the students to assign grades arbitrarily to a list of names to determine whether they feel a person's name could have any bearing on the grades they receive. (see attached newspaper article and list)
6. Discussion concerning grade-point average and its effect on an individual's future. (scholarships, ability to attend certain universities, medical schools, etc.)

EVALUATION:

Do you have a better understanding of "What so Important about Grades, Anyway?" Would you know how to approach your teacher to discuss a problem concerning evaluation? What are your resolves for the future?

Name is important in creating image

NEW ORLEANS (AP) — Boys named Sue aren't the only ones who find their name complicates life in grammar school.

How about Bernard, Curtis, Darrell, Donald, Gerald, Horace, Maurice, Jerome and Samuel — among others?

Dr. S. (for Samuel) Gray Garwood, an educational psychologist at Tulane, says research shows those are some of the names which trigger an unconscious negative reaction from teachers.

In short, if Roderick were named Richard instead, he'd probably make better grades in school, Garwood said.

Along with Richard, the good guy names on Garwood's list include Jonathan, John, James, Craig, Gregory, Jeffery, Patrick and Thomas.

"From the minute a child has a name, people make associations and assumptions about him on the basis of it," he said.

For example, the research shows that "David" is often thought of as good, strong, wise, active and sociable, while "Harold" is considered weak, bad, foolish, passive, simple and unsociable.

Teachers expect less of students with names they perceive as undesirable and therefore those children tend to make poorer grades and think less of themselves, Garwood said.

In his psychology classes for

Tulane students who intend to teach, Garwood puts several names on his chalkboard and asks his students to assign grades arbitrarily.

Who always gets the high marks? The Davids and Karens. The Huberts and Mabels get low grades. Garwood said students later deny they were prejudiced by the names.

PLEASE ASSIGN GRADES (A, B, C, D, U) arbitrarily to the following persons:

Bill	Mabel
Cedric	Denise
Richard	Isabel
David	Deborah
Harold	Karen
Hubert	Gladys
Darrell	Connie
Craig	Faye
John	Florence
Patrick	Edna
Donald	Christie
Mark	Diane
Herman	Lisa
Jeffrey	Beth
Bernard	Sarah
Curtis	Zelda
Nathan	Marie
Thomas	Bertha
Maurice	Amy
Roderick	Leah

"IT'S NOT FAIR!"

Phil had studied hard for the test. The questions were different. He was a little surprised at some of them - particularly the last one which Miss Kottke, the new teacher, had said was an "essay question" in which he was expected to discuss the reasons for the development of trade between Canada and the United States. Phil had always been recognized as the top scholar in his class.

He was jarred when Miss Kottke returned the papers and he had a C+. That grade was simply too low, and he felt very unhappy.

Phil was so angry that he couldn't listen very carefully as Miss Kottke went over the papers. In the multiple choice questions Phil felt Miss Kottke was wrong - the answer lettered "B" was the correct answer to Question 10 instead of answer "C". Then he did hear her say that answer "D" was correct for Question 12, and his anger increased now because he had marked "D" as his answer, and the question had been counted wrong.

In the essay question Miss Kottke indicated many of the class members had written lots and said little, that she had expected a listing of the reasons and discussion of each - not just a rambling paragraph about things in general.

After school Phil strode into the room angrily and asked about the test. "Question 12 is correct. I marked answer 'D', See?" Phil was belligerent.

"Yes I do see, Phil. I am sorry I made a mistake. That gives you another point, but it doesn't change your grade."

"And how about question ten? Why isn't 'B' right?"

"Because it isn't, Phil. Look at page twenty-three in your text. You will find the correct answer there," Miss Kottke said, ever so gently.

"And this essay question isn't fair! I wrote you the reasons."

"Phil, you have only mentioned one of the reasons. I gave you credit for the one you wrote about. Perhaps you can study harder for the next test."

"I always get A's. I lead the class. This isn't fair!" And Phil stomped out of the room.

ON THE RIGHT TRACK

Jimmy was waiting quietly for Phil to finish.

"Miss Kottke, I didn't do very good on this test. My mom is gonna be mad at me. I thought I studied for it."

"Well Jim, I believe you did study. Let's look at some of your answers and see if we can find out why you didn't answer the questions correctly."

Jim and Miss Kottke checked each question against the text and Jim's class notes.

"You see, Jim, you copied this statement incorrectly in your notes, and I would say you aren't finding the topic sentences in the paragraphs. One good way to be well prepared for tests is to find the topic sentence in the paragraphs and underline it or copy it down. Then you have an outline for your study sessions. Be sure you understand the material; and then be careful, repeated review will help you memorize enough to raise your next test grade, I am sure."

"Gee, thank you, Miss Kottke, I'll try, but I don't know if I'll do it right."

"Tell you what, Jim, why don't you come in tomorrow morning and show me what you have done tonight? I can help you each day until you understand how to do it."

"Will you?" Jim beamed. "Gee thanks, Miss Kottke, thanks-a-lot!"

And Jim went home eager to try this new study technique. He returned for help until Miss Kottke was sure he knew what to do. And on the next test, who do you suppose made an A?

THE TEACHERS SEE IT DIFFERENTLY

"Hello there, Miss Kottke, how have your first two weeks of school gone?" Miss White was standing in the doorway smiling at Miss Kottke. It was 4:30 on Friday afternoon.

"As well as could be expected, I guess. I have some wonderful youngsters, but some of them are difficult to handle. I had a problem this afternoon over the test I gave. Some of them challenged my grades."

"To be expected, I guess," said Miss White. "You know, I dislike grading more than I can express. It is difficult to evaluate all the factors, to remember to keep detailed records on each youngster every day, to try to evaluate all the work done, and to overlook the pertinent or insolent attitude which sometimes occurs. Sometimes I wonder if Bill is being insolent or if it is just that he doesn't realize how he sounds. I would rather give him the benefit of the doubt. And then there is sure to be some little youngster who is not feeling well and doesn't really read the directions carefully. And how much do you grade for this when you know it was an accident."

"It's hard, all right." Mr Johnson stepped into the doorway behind Miss White. "And the kids think we glory in downgrading them! If they only knew how hard we try to be fair and how much time it takes to evaluate the work."

Miss White nodded. "It's a real problem because just as soon as you start to try to make allowances for some one youngster's special problems, there are a few who will try to take advantage of your change of standards and insist on a change for them too."

"Well, I'm wondering whether it is better to make comparisons between the student's work at the beginning of the semester and his own work later on. If he works to the top of his ability level, or shows improvement, perhaps he deserves a better grade. Or does one just compare the entire class and assign grades on the basis of competition between the students?" Miss Kottke asked.

"I know there are some teachers who do grade on the improvement of each individual student, but it doesn't give the youngsters much help with the problem of competing in life when they finish school," Miss White commented.

"That's a question that has been debated a long time. And sometimes the school system has something to say about which system you use. Here you had better judge a particular student against the general class performance," Mr. Johnson advised.

"Say, you three, I think you've had enough school for this week," Mr. McCarthy said as he loomed in the doorway. How about the four of us having a chocolate malt to celebrate Friday afternoon?"

"Good idea, Mac, let's go," said Mr. Johnson.

And the teachers went off to relax a bit.

I'D LIKE TO BE . . .

This is a personal value-clarifying experience as well as a useful concept-defining experience.

1. Ask the students to complete the sheet thoughtfully. Emphasize that there are no right answers.
2. It is interesting to tally first choices (perhaps last choices, too).
3. Form groups to compare and share work. (May put those with the same first choices together).
4. Ask students to write some "I learned" statements: I learned that . . . I was surprised that . . . I am beginning to wonder . . . I rediscovered . . .
5. Ask for volunteers to read one or two of their "I learned" statements.
6. Conclude with a large group discussion.
 - a. Anyone willing to read some of what he/she write for the last few questions?
 - b. How many would have ranked the qualities differently a year or two ago?
 - c. How many of you are pretty much the way you would like to be? That is, the qualities you would like to have, you do in fact have? How many are close but not quite there? Any comments?
 - d. Can you guess how your brothers, sisters or parents would rate the qualities? Perhaps make a prediction and then ask a family member to rate the items. Check your predictability.

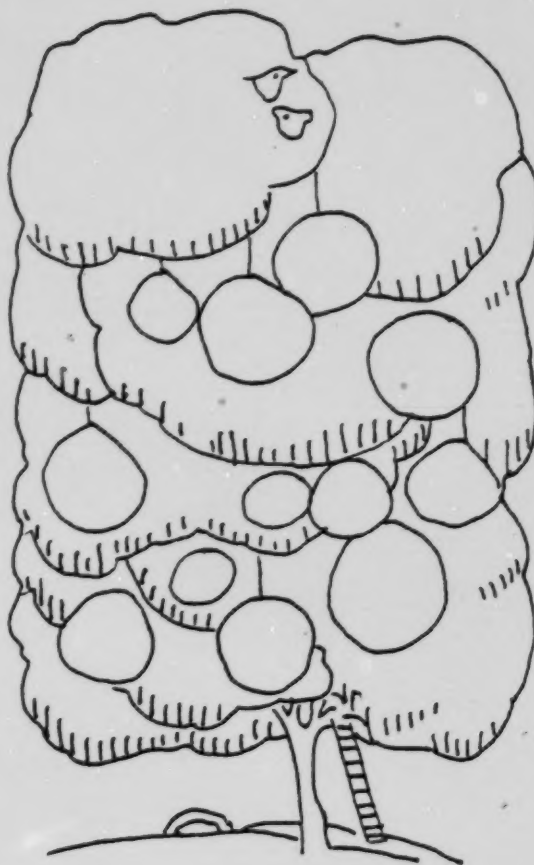
*Taken from MAKING SENSE OF OUR LIVES Series, Argus Communications, 1973, 1975.

"I'D LIKE TO BE..."

Work alone at first. Then sit with others,
and share you ideas.

a. Go through the qualities below and mark 1
by the one most important to you, 2 for the
next more important, and so on, giving 12 to
the quality that is least important to you.
take your time, it's not easy.

- ☐ POWERFUL--have control over others
- ☐ SKILLFULL--be an expert in some area
- ☐ FAMOUS--be very well known
- ☐ GOOD--be known as kind, good, generous
- ☐ HELPFUL--be helpful to others or to the
world in important ways
- ☐ ATTRACTIVE--have others like your looks
- ☐ PLEASED--have a lot of fun and good times
- ☐ FREE--not be restricted from doing what
you want to do
- ☐ PEACEFUL--have inner peace and content-
ment; not be anxious in any way
- ☐ WISE--have deep and broad knowledge
- ☐ LOVED--be deeply loved and cared for
- ☐ HEALTHY--be sound in body and free from
physical disease or pain



b. Next underline the top four choices. Imagine a person who very much
values those four things. What does he or she like to do?

What plans has that person for the future?

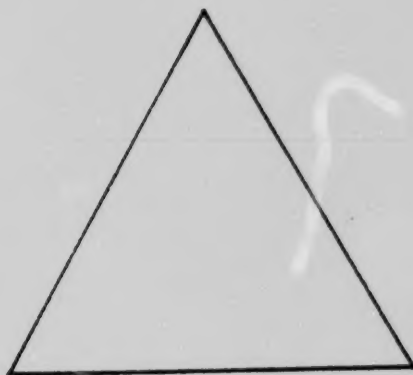
What does that person think about himself or herself?

c. Consider to what extent you are now like your top four choices. Write
about any gaps between your present life and the way you would like to be.

Write also about things you might do to help you become what you
wish to become.

ACTIVITY

Draw many different things that are shaped like this:



FOODINGO

OBJECTIVES:

- To create an awareness of the students diverse experiences with food
- To develop healthy competition in the students with an activity that doesn't require physical power
- To motivate students to inquire and seek additional knowledge about food
- To increase student's knowledge of good food through discussion of the answers
- To create an opportunity for students to appreciate an academic activity set in an unusual setting
- To use the productive thinking talent and competitive spirit of students to find who knows the most about several areas of food

DIRECTIONS:

The number of players is unlimited.

This game is like bingo in that there is a card with letters across the top.

The words on the side panel indicate what words should be placed in the empty box. The letter at the top indicates what letter the answer must begin with.

The game is timed. You may want to vary the time according to your group. Generally, 10 to 15 minutes is a good range to use.

Scoring: for each answer no one else has used five points. One point for an answer someone else uses. The person who receives the most points is the winner.

If you would like to encourage the students to use materials available in the center, include this in the instructions.

After each player has received a copy of the activity, tell them only words beginning with the letter at the top may be used in the box. You may have more than one answer in a box. You might review any other rules you think are pertinent.

ADAPTION:

This activity may be adapted to what ever type subject area you are interested in studying. One need merely change the letters across the top and the topics on the side of the paper or card. Might be nice for a holiday activity.

EVALUATION:

Did student become actively involved in the activity?

How much additional knowledge and awareness did the students gain?

Unit: SPORTS

OBJECTIVES:

- Students become familiar with numerous forms of physical games
- Students have the opportunity to discover the intrinsicity of a group sport
- Students examine the concept of sportmanship
- Students have an opportunity to discover sports which are not well known
- Students have an opportunity to study the personalities of their favorite sports figure
- Students have an appreciation of the physical dexterity necessary for participation in a sport
- Students have an opportunity to discover what makes someone great in athletics
- Students to participate in several group sports and individual sports

ACTIVITIES & PROJECTS:

A story about what made an Olympic champion was read and from this discussion several aspects of sportmanship were mentioned. The concept of dedication and practice of athletics was correlated to how the students practice different activities, attitudes about what makes sportmanship important.

A trip to the library for discovering some material about different sports personalities

Reports and discussion of the sports personalities

Participation in two of the groups favorite sports. (These were played outside the area)

EVALUATION:

Evaluation of students' research work, their ability to find, apply, and compile information in an orderly fashion .

Active participation in games.

CREACRONYMS

A discussion of acronyms such as SPARK, SWAT, SAC, etc. was discussed by the group. After the discussion instructions were given for creating an creacronym which suited the topic of movies.

Instructions were that:

they may be either serious or humorous

use the imagination

after you have the idea, construct it on construction paper

Example:

W. I. L. D.

O N O R

M U E

E D S

N S

E

S

*Adapted from WHY DOESN'T AN IGLOO MELT INSIDE?

Micro Unit: HORSE SCIENCE

OBJECTIVES:

To become better informed on the subject of horses, thereby adding to one's knowledge of this subject

To develop an appreciation and an awareness of the care and responsibility involved in owning a horse

To participate in research and creative activities pertinent to this topic

To use basic skills and thinking skills in the study of this topic

ACTIVITIES:

1. Research - students research and report to the class on the following topics:

- a. Behavior and nature of the horse
- b. Functional anatomy of a horse
- c. Unsoundness and blemishes
- d. Determining age of a horse by its teeth
- e. The digestive system of the horse
- f. Feeds for horses
- g. Health and sanitation principles in horse care
- h. Disease problems of horses
- i. External parasites affecting the horse
- j. Internal parasites of horses
- k. Breeds of light horses and their characteristics
- l. Color and color markings of horses
- m. Gaits of the horse
- n. Care of horse's feet
- o. Safety rules and precautions
- p. Training your horse

2. Students prepared visuals, brainteasers, puppet plays, etc. to accompany their information upon presentation of research to the group.

3. Horse Encounter.

Objectives:

To foster creative thinking

To identify with something and to be that something

Setting the Stage:

Brainstorm for different kinds of horses to give students the awareness of the many kinds of horses there are. Now pretend you are a horse.

Leading Questions:

1. What kind of horse are you?
2. How old are you?
3. What do you like to do most of all - - as a horse?
4. As a horse, when do you feel needed and important?
5. What qualities did your favorite owner have that made you like her/him?
6. If you could be remembered for one thing, what would that be?
7. What one incident in your life had the most lasting effect on you?
8. What are you called?

Evaluation:

1. What one thing helps you to be a good horse?
2. If you were in a herd of horses, what would be your position?
3. How did you feel being a horse?

Extender: Creative Writing

A newspaper reporter wants to write an eulogy about you. If you could talk, what would you like the article to say? Write the article yourself. Let it be part of a newspaper page. Which page will it appear on?

4. Field Trips: Dr. Monticello's - Large Animal Veterinarian
Fran Hancock - Horseshoeing
5. Art Activity - Synthesis - create a new unusual place which would be identified as the place best representing the subject of horses. For example, in "horse land", how might the lakes be shaped. Design and draw your own world using the crayon-resist art technique.
6. Evaluation:

From the unit on horses, I learned . . .

From this unit, I discovered . . .

What I liked most about this unit was . . .

What I liked least about this unit was . . .

TROUBLE AT THE STABLE

Horse trainer, Bronsen, had to hurry to get a haircut before the barbershop closed. He instructed the stable boy to catch each horse from the pasture, blanket it, and put it in the proper stall. The boy could not remember the horses names or their stalls, but he did come up with the following list of facts:

1. There are five stalls, each inhabited by a different breed of horse.
2. Each stall has the horse's registered name on the stall door.
3. Each horse has a different color blanket with his stable name on the blanket.
4. Each horse is a different color.
5. The Arabian's stable name is Blueboy.
6. The horse whose stable name is Doc wears the purple blanket.
7. The registered name of the quarter horse is Clover Prince.
8. The thoroughbred wears the orange blanket.
9. The horse whose stable name is Pal is kept in the middle stall.
10. The sorrel horse wears the brown blanket.
11. The grey horse's registered name is Windsong.
12. The orange blanket belongs to the horse in the stable immediately to the right (your right) of the stall where the horse with the white blanket is kept.
13. The brown horse's stable name is Chief.
14. The sorrel is kept in a stall beside the stall which is to the left of the stall where Doubledogdare (registered name) is kept.
15. The bay horse is kept in the stall next to the horse with the registered name of Masked Man.
16. The saddlebred is kept in the first stall on the left.
17. Masked Man and Clover Prince are next door neighbors.
18. There are three stalls between Doc and the brown horse.
19. The saddlebred is kept next to the stall of the horse that has a blue blanket.
20. The Morgan horse is black.
21. Trainer Bronsen's son rides the brown thoroughbred that is kept in the end stall.
22. The first stall is occupied by a horse that is neither black or grey.
23. The horse that has the white blanket is not black.

Which horse has the stable name of Sam and which horse has the registered name of Bank Account?

ANSWER TO LOGIC - TROUBLE AT THE STABLE

STALL	1	2	3	4	5	
BREED	Saddle-bred	Morgan	Quarter Horse	Arabian	Thoroughbred	
COLOR	bay	black	Sorrell	Grey	Brown	
BLANKET	purple	blue	Brown	White	Orange	
S. NAME	Doc	Sam	Pal	Blueboy	Chief	
R. Name	Bank Account	Masked Man	Clover Prince	Windsong	Double-dare Dog	

OUR CITY

I. PURPOSE:

To foster an awareness and appreciation of the students' city.

Develop a sense of historical perspective

Apply learnings by creatively presenting specific topics

II. PROCEDURE

1. What do you know about "Our City"? Tell one fact.

2. Word Scramble:

a) llrasie = Sallier

b) mmuuse = museum

c) vicic treenc = civic center

d) ryoeb = Boyer

e) nayr = Rayn

f) ttaaaakps = Attakapas

g) cmeeesn = McNeese

h) eeubll = LeBleu

3. Following the word scramble go over and discuss each person or place while giving the history of Lake Charles. Tell who or what each is and the importance to Lake Charles.

4. Topics dealing with Lake Charles are listed and students are to choose one for research and presenting to the entire class. Students are urged to give their presentations in a "creative" manner. Posters, exhibits, and puppet shows are some of the methods that could be used in presenting materials.

a) Formulative years (early history and development)

b) Education

c) Social and cultural development

d) Lumber industry before 1900

e) Lumber industry after 1900

f) Politics

g) Religious development

h) Early businesses

i) Industries

j) City after 1900

k) The future

5. "Let's Plant a Story": This is a creative writing exercise using the visual from the Learning Center Seminar book.
6. Field Trip: Port of Lake Charles and Calcasieu Imperial Museum.
7. Brain teaser on Lake Charles businesses.

III. EVALUATION OF UNIT

1. Did students learn interesting facts about their city?
2. Were students aware of the many facets of their city?
3. How creative and informative were the presentations?

BRAIN TEASER ACTIVITY

From the clues set forth below, can you identify the business establishment in Lake Charles.

- | | |
|--------------------------------|--|
| 1. PRESIDENTIAL RESIDENCE | 13. SUN BATHE, LODGING HOUSE AND BIRDS |
| 2. CHARS, FISH, AND CURRENCY | 14. LUMBER AND FAMILY ROOMS |
| 3. PART OF A HOUSE AND A SALAD | 15. FOOT PART AND LEG PART |
| 4. SCHOLARS | 16. EIGHTEEN |
| 5. CEASE AND PURCHASE | 17. CHOCOLATE FOOTWEAR |
| 6. DRESS MATERIAL AND VALUE | 18. FIRST LETTER, NAKED KINSMEN |
| 7. ADAM, CAIN, AND ABEL | 19. WATERFRONT SHORE |
| 8. CENTS | 20. ADORES |
| 9. RUG RULERS | 21. HOUSE OF WORSHIP |
| 10. CHOOSE A PICKLE | 22. TREMBLE AND DOOR OPENERS |
| 11. CARNIVAL | 23. SCHOLARSHIPS |
| 12. LOAD A BAG | 24. COLORED CATTLE |

Game Sim Unit: COPE

OBJECTIVES:

To alert students to the pace of our changing world

To give students an opportunity to evaluate and form judgments about differences between today's world and the world of the future

To give students an insight into the technological problems of the future

The unit was used as it is written. Instruction for the teacher are explicitly spelled out in the guide accompanying the unit.

EVALUATION:

Students decided that the world should not and probably would not move as fast as it did in the unit. They did not like a world so computerized. They decided that everyone would get too lazy. In their estimation the unit should be offered to other SPARK students so they can give insight to the world of the future.

MATERIALS:

Game Sim - COPE
California Learning Simulations
Foster City, California

Activity: "FEELINGS FOR THE DAY"

In talking about "color" discuss how different colors reflect different moods. Students are given a blank sheet of paper and colored markers. They are instructed to "create a design" with colors representing their feelings throughout the entire day.

The colors and pictures are shared and explained by most of the students.

NAME THE NEIGHBORS

(Logic Elimination)

Fran, Grace, Helen, Ida, and Jane and their husbands all live on a certain street that runs east to west in the town of Centerville. From the following clues, give each couple's full names and describe exactly where on the street each couple lives.

1. GRACE has RALPH as one next door neighbor and the GREENS as her other next door neighbor.
2. The BROWNS live in the westermost - NED in the easternmost.
3. SAM has IDA as one next door neighbor and PETER as his next door neighbor on the other side.
4. Both JANE and PETER live east of the WHITES.
5. PETER lives next door to the BLACKS.
6. TOM lives west of the GRAYS and east of GRACE.
7. HELEN and JANE are next door neighbors. The GRAYS live next to JANE also, but on the other side.



NEWSPAPER

OBJECTIVES:

The students will become aware of characteristics common to most daily newspapers - including the arrangement and content of each section and newspaper terminology used.

The students will learn the significant differences between daily newspapers and small town weeklies, school newspapers, and organizational publications.

The students will examine the characteristics and principles of news writing - note taking, preparing news copy, news story structure, news paper style and different types of news stories.

The students will become aware of the similarities and differences between feature stories and news stories.

The students will discuss where news stories originate, how news stories are edited and how news stories are put into type.

The students will write a short newspaper.

The students will be encouraged to read daily, weekly, and school newspapers.

PROCEDURE:

Introduce the unit by bringing newspapers to class. Ask the students if they read newspapers and what they read in the paper.

The Singer filmstrips with cassettes are very good. These are for Junior High and Senior High students. They can be used throughout the unit.

Have the students look through the newspapers for examples to be put up in the classroom. Page-One - By-Line - Date-Line - Wire Service - Wire Service Symbols - Cutlines - Filler - Advertising Filler - News Story - Feature Story - Editorial - Letters to the Editor - Masthead - Society Page - Obituary - Classified Advertising Section.

Bring examples of weekly and school newspapers to compare with daily papers. Use the filmstrip to explain the differences.

Have the students put together their own newspapers. Be sure to include different types of articles. Students should type their own articles. They should make decisions as to where articles should be placed in the paper.

A field trip to the local newspaper office during press time is interesting.

Have a news reporter come as a guest speaker. The students could read some of the reporter's articles before the speaker comes.

EVALUATE:

Discussion of what the students have learned compared to unit objectives.
Evidence of what students have learned by their newspaper.

MATERIALS:

SVE Educational filmstrips and tapes entitled "The Newspaper in America"
projector
typewriter
newspapers

EVALUATION

To what degree were objectives accomplished?
Did students derive pleasure as well as knowledge?

TEACHING

OBJECTIVES:

The students will have the experiences of teaching a class.

The students will learn to organize material for teaching a class.

The students will learn how to budget their time.

The students will evaluate the lesson they have planned as well as presentation.

PROCEDURE:

Discuss the possibility of teaching elementary school children a lesson. Ask who might be interested. Not all students will want to. Only those interested should participate because you will be going into an elementary classroom and taking the teacher's time.

ENCOUNTER LESSON

OBJECTIVES:

To foster creativity

To identify with something and to become that something

SETTING THE STAGE:

You are: 1) Any one of the ingredients that make up a MacDonald Big Mac Hamburger or

2) You are a MacDonald Big Mac Hamburger

LEADING QUESTIONS:

1. How do you feel about being associated with MacDonald's instead of Burger Chef or one of the other hamburger chains?
2. How do you feel when not all of you is eaten?
3. Which kind of customer do you not prefer being sold to?
4. Which ingredient on the Big Mac is your best friend? Why?
5. What would you do to yourself to improve the flavor?

EVALUATION QUESTIONS:

1. Do you think a fair price is asked of you? Or of other types of hamburgers from other chains?
2. What was the most difficult question for you to answer?
3. Do you think it is necessary for there to be so many different hamburger chains?
4. In your opinion, what makes a good hamburger?

EXTENDERS:

1. Use the dictionary to find as many words as possible beginning with ham. Study their meanings.
2. Try to find out the origin of the hamburger.
3. Develop a new type of hamburger.
4. Creative writing: If as a hamburger you could talk, what kind of story could you be able to tell?

Unit: LOST GLORY
MAYAN CIVILIZATIONS

I. OBJECTIVES

- A. To develop an interest in looking into books and periodicals to obtain more information about the decline of the Maya Civilization
- B. An interest in discussing the remarkable achievements of the Maya
- C. An interest in gathering and selecting facts about the Maya in order to form an hypothesis about the collapse of the Maya Civilization

II. BACKGROUND INFORMATION

- A. If possible use the filmstrip "Lost Glory" from the Basic Research Skills Development series "Investigating the Unknown", UNITED LEARNING, 6611 West Howard Street, Niles, Illinois 60648.

III. ACTIVITIES

- A. Locate Yucatan Peninsula, Guatemala and Southern Mexico on Map.
- B. Vocabulary: Some names students will encounter in research.
 - 1. Atitlan (Ah-teet-lahn')
 - 2. Bonampak (Boh-nahm-pahk')
 - 3. Chichen Itza' (Chee - Chayn Eet - zah')
 - 4. Copan (Koh - pahn')
 - 5. Kaminaljuyu' (kah - meen - ahl - hoo yoo')
 - 6. Palenque (Pah - layn - kay)
 - 7. Tikal (Tee - kahl)
 - 8. Piedras Negras (Pee - ay' drahs Nay' - grahs)
 - 9. Uaxactun (Uah - shahk - toon')
 - 10. Uxmal (Oosh - mahl')
 - 11. Zaculeu (Zah - koo - lay' - ooh)
- C. Discussion
 - 1. What does it mean to lose something?
- D. Brainstorming for many single ideas that tell about losing.
- E. Values

Place sheets of paper around room with these written on each one:

1. Very strongly
2. Strongly
3. Not too strongly
4. Indifferent - couldn't care less

When asked how would you feel about losing any of the following, students stand in front of the paper with the degree of feeling he/she would have upon losing:

1. Your library card
2. An election for class office
3. The memory of your past
4. Your balance when dancing in a recital
5. Your way home
6. A competitive game
7. The melody of a song you feel like singing

(add your own)

Students who wish can give their reason(s) briefly as to the "why" of how they would feel at losing any of the above.

F. Decision Making:

Present the following list to the students:

1. Our leaders (Presidents, cabinet officers, leaders of Congress)
2. Our agricultural technology
3. Our freedom of the press
4. Our educational system
5. Our health system (physician, nurses, hospitals, etc.)
6. Our freedom of speech
7. (Add to, delete or think of your own)

Ask students: "Which of these losses would be the greatest tragedy to our country?"

Allow students to select only one of the above and give as many different reasons possible to defend his/her choice.

G. Values - Decision Making - Creativity

Give students a few moments to reflect about themselves in response to this question: "Judging by how you feel and think about yourself, what one physical, emotional or psychological characteristic about yourself would you like to lose?" (BLOOM's - EVALUATION)

After reflecting on their answer to this questions, students can create a symbol to represent this characteristic out of construction paper by tearing and gluing only. On the symbol they may write a short paragraph telling what about themselves they would like to lose and how they would be better for having lost it.

H. Research - finding out for yourself:

Students can set up hypotheses as to the decline of the Mayan Civilization or in response to these:

- 1) Altho' the Aztecs and the Maya had similiar religions, similar art and architecture, and many other things in common. Why did they speak completely different languages?
- 2) Why did the Maya desent the many cities they built?
- 3) What contributed to the fall of the government?
- 4) Why do present-day Maya know so little of their heritage?

Students can also find out about and report on:

- 1) Historical and geographical background of the Mayas
- 2) The country
- 3) The people
- 4) Speech
- 5) Social organization
- 6) Marriage
- 7) The Maya house
- 8) A day in the life of a Maya
- 9) Agriculture
- 10) Economic structure - taxes
- 11) Handcrafts
- 12) Trade
- 13) Festivals
- 14) Games
- 15) Music, dances, dramas, Fine Arts
- 16) Crime and punishment
- 17) Medicine - medical practices
- 18) Death
- 19) Government - city, state,
- 20) The Ruling Classes
- 21) Their Acheivements in:

a) architecture	g) land and sea communications
b) sculpture	h) glyph writing
c) painting	i) literature
d) war and weapons	
e) religion	
f) the Calendar	

I. Activity - Creative

1. Students can plan and carry out the development of a chalk board mural and/or a time line of dates accumulated during research.
2. Plan and create a travel folder which promotes the topic (s) researched above as things to see and do.
3. Students can contribute unusual and interesting facts about the Maya which they found in their research.

J. Evaluation:

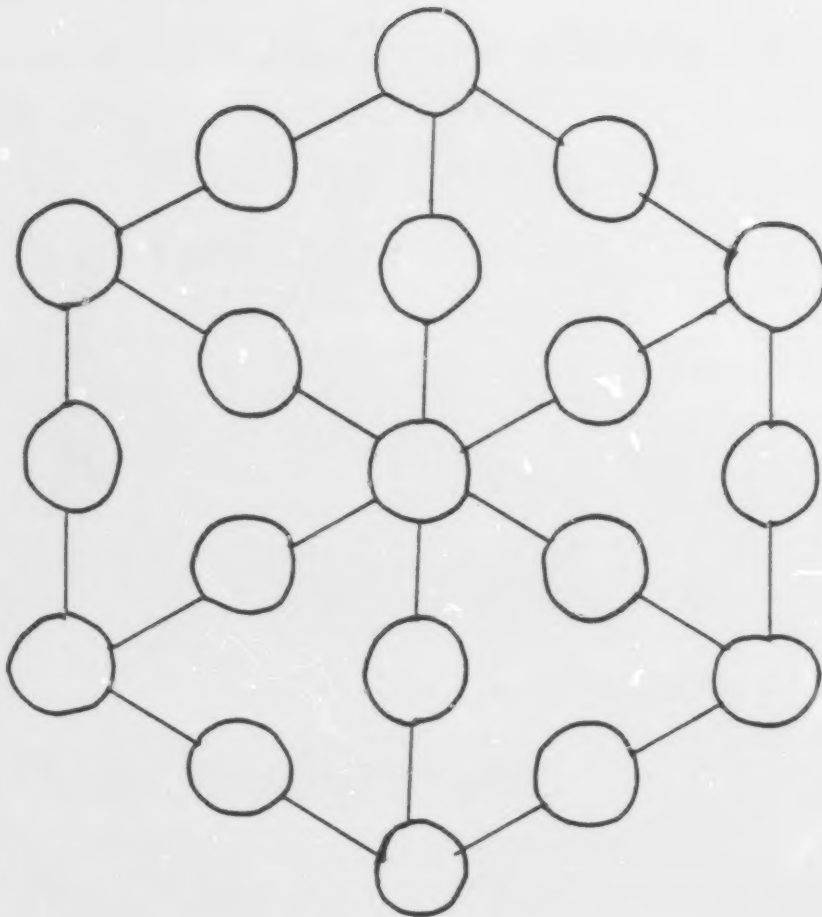
Use "I learned statements
Use "I discovered statements
Use "I realized statements or

"The most interesting things I found out in the unit of study
was . . ."

"The activity I enjoyed the most was . . . because . . .

Total Twenty Three: HEXAGON

Using the numbers 1 to 15 have all 12 lines of three numbers each add up to a total of 23.



Micro Unit: FOOD WITH A THOUGHTFUL FLAIR

PURPOSE:

To acquaint students with the many studies done on foods

To encourage the students to become familiar with food additives, labels, etc.

RESEARCH 1:

Using Consumer Reports, have students share with the class information they have gathered about studies done on foods and their ratings as compiled and published in various Consumer's Reports magazines. Some of their information can be presented in a creative way to provide a visual when giving their report on their particular food.

RESEARCH 2:

Find recipes from countries other than our own. Select some that you would like to try out or have your mother prepare for the family. Compile these recipes into a classroom cookbook and give it a title. Be sure you find out what any unfamiliar cooking term may mean such as saute, escargots, etc.

ADDITIVES:

Prior to the class meeting, advise students to bring in food package pabels which show a number of additives. Point out to students that some of these are produced naturally in some foods such as propionic acid in Swiss cheese which is a salt and is completely metabolized by natural digestive processes. Others substances frequently added to foods do not occur naturally, but are close chemical relatives of others which do and are apparently, handled by the body in the same way as their naturally occurring cousins.

Discuss the purpose of additives--prevention of spoilage during long-distance shipping, warehousing, and short-term storage on the kitchen shelf to prevent decomposition or change into toxic substances; strict guidelines for the food industry to insure proper testing of additives in order to foresee possible long-range damage from some of them; their use makes possible the large variety of foods in the supermarkets, etc.

With the labels the students bring in from food packages, let the students find out the use of the additives listed (purpose for which it is usually added) and the foods to which each additive is often added. Use the attached fact sheet of additives for this. Are there any possible health hazards in the use of this additive? (Consumer's Reports magazines again may possibly have brief articles on the investigations done on certain additives).

Activity: Students can plan a menu for dinner using foods that do not have any additives.

FROZEN FOODS:

See attached entitled "Frozen Food". Good to use with elementary students as it provides paractice in reading directions.

GARCON:

What do each of these mean? The "fancier" the eating place, the more likely the menu will be in French. It could be that the food sounds more appetizing that way. Compare, for example: 'postage veloute aux champignons' with plain and simple "cream of mushroom soup"! Or it could be a touch of snob appeal or it could be in acknowledgement of the supremacy of French cuisine, or perhaps in all three! For how many of the following would you need an interpreter? Allow students to use any reference they can. Or prior to the period, ask that they bring in any "foreign" cookbook that Mother may have on the shelf.

Garcon:

1. Artichauts	Artichokes (served cold with seasoned oil-vinegar dressing)
2. Consomme	Clear soup
3. Patisserie	Pastry
4. Epinards	Spinach
5. Petits pois	Tiny peas
6. Escargots	Snails
7. Fruits de mer	Assorted seafoods
8. Peche	Peach
9. Blanquette	Creamy stew of chicken; of veal; or of lamb
10. Choucroute	Sauerkraut
11. Bouillabaisse	Stew-like seafood soup
12. Laitue	Lettuce
13. Cauliflower	Chou-fleur
14. Pommes de terre	"Irish" potatoes
15. Cotes de veau	Veal chops or cutlets
16. Poivre	Pepper
17. Braises	Strawberries
18. Bifteck	A "corruption" of beefsteak

STORIES via PERSONIFICATION

To personify something is to imagine that it is life or personality. Ask the students if they could be any food, what would they choose to be. If that food could talk, what story would it tell? Let them write their story.

Variation: Record a conversation between any two things having to do with food or with a food and something else having to do with food (not a food), or between two foods (as on the plate or in the pot, etc.)

FIELD TRIP - - to a local restaurant to find out about the management, menu planning and pricing of foods, cooking as a career, health regulations, problems and pleasures in working and/or owning a restaurant, etc.

Activity: "Two Burgers and a Shake" from LEARNING MAGAZINE, January, 1976: Experts tell us that someday meat on the table will be a thing of the past. This activity asks the students to imagine that day has come - meat is gone and with it have disappeared all our short-order hamburger restaurants. Working in small groups, have the students remake

the fast-foods empire in the vegetable image. New names (and emblems) for restaurants - - Carrot King, Kentucky Fried Beet - - and new menus - - spinach shakes, grilled zucchini sandwiches, cornburgers - - are in order. Have the students write recipes and tempting menu descriptions for their new concoctions.

Critique the Unit - favorite activity, one from which you learned the most, most unusual, etc.

Micro Unit: FOOD - Cont.

FROZEN PIE

Storage Instructions:

Keep unopened package solidly frozen until ready to use. If the pie is accidentally thawed, bake as soon as possible according to the following directions. DO NOT REFREEZE.

To Bake:

1. Preheat oven to 400°F.
2. Remove frozen pie from carton.
3. Cut slits in crust (this permits steam to escape and prevents crust from cracking).
4. Place frozen pie (in its foil pan) on a cookie sheet on middle rack of oven. (Cookie sheet helps even browning of bottom crust, catches any drippings and also supports hot pie as it is taken from oven).
5. Bake at 400°F until crust is golden brown; 75 to 85 minutes in most ovens. (Ovens vary tremendously in their temperature accuracy and heat distribution. You may have to use a higher or lower temperature on your regulator to obtain an even golden brown top crust. If pie has been accidentally thawed, baking time will be reduced about ten minutes.)
6. Remove from oven and cool for about one hour before serving.

Questions Baking a Frozen Pie:

1. Should you thaw this pie before cooking it?
2. Why should you cut slits in crust?
3. Oven temperature for this pie should be about what degree?
4. How should you change the directions if the pie is accidentally thawed?
5. What two reasons are given for using a cooking sheet under the pie?
6. What should you do before placing the pie in the oven?
7. What would happen if the pie thawed and were frozen?
8. How much time would you need from starting to get the pie ready until you could eat it?
9. How can you tell if your oven is operating differently in temperature from the directions?

Answers:

1. No - - place frozen pie in oven.
2. Permits steam to escape and prevents crust from cracking.
3. 400 degrees.
4. Bake as soon as possible and reduce baking time by ten minutes.
5. Helps even browning of bottom crust, catches drippings, and supplies support.

6. Cut slits in crust.
7. It would not be good to eat; frozen foods should not be thawed and re-frozen. Check with your teacher.
8. About 2 hours and 15 to 25 minutes.
9. Your pie will bake faster or slower than the directions indicate.

ADDITIVES	FOODS TO WHICH THIS IS OFTEN ADDED	PURPOSE FOR WHICH THIS IS USUALLY ADDED
agar	chocolate products, ice cream	thickener and stabilizer
amyl acetate	candy, dessert mixes	banana flavor
ascorbic acid	canned peaches, other fruit products	antioxidant (prevent browning)
benzaldehyde	sweets	cherry, almond flavor
butylated hydroxyanisole (BHA)	fats	antioxidant, to inhibit development of rancidity
butylated hydroxytoluene (BHT)	fats	antioxidant, to inhibit development of rancidity
calcium propionate	sweets	inhibitor, to prevent growth of molds and bacteria
carboxymethylcellulose	ice cream	thickener, stabilizer
carotene	margarine	yellow coloring
cinnamic aldehyde	soft drinks, candy	cinnamon, cola, flavor
citral	dessert mixes, candy	lemon flavor
citric acid	fruit products	antioxidant, prevent brown- ing, etc.
diglycerides	salad dressing, cake mix	emulsifiers, to prevent separation
gelatin	ice cream	thickener and stabilizer
glycerine	candy, coconut	humectant (moisturing agent, to prevent drying out)
gum arabic	ice cream	thickener and stabilizer
gum tragacanth	ice cream	thickener and stabilizer

hydrolyzed plant protein (an early step in production of MSG)	soup, sauces	flavor enhancer
lecithin	cake mix, salad dressing	emulsifier, to prevent separation
methyl cellulose	chocolate products	thickener and stabilizer
mineral oil (white)	dehydrated fruits and vegetables, raw fruits and vegetables	as a "release agent," protective coating
monoglycerides	cake mixes, shortening	emulsifier, to prevent separation
monosodium glutamate (MSG)	meat products, soups	flavor enhancer
pectin	ice cream, jellies	thickener and stabilizer
petrolatum	candy, raw fruits and vegetables	release agent, sealing and polishing agent; protective coating
propyl gallate	fats	antioxidant, to inhibit development of rancidity
propylene glycol	candy	humectant (moisturizing agent, to prevent drying out)
sodium benzoate	sweets	inhibitor, to prevent growth of molds and bacteria
sodium propionate	sweets	inhibitor, to prevent growth of molds and bacteria
sodium sulfite	dehydrated potatoes	to prevent browning
sorbic acid	sweets	inhibitor, prevent growth of molds and bacteria
sulfur dioxide	dried apricots	to prevent browning
Vitamin E	fats, fruit products	antioxidant, inhibit development of rancidity, browning

LANGUAGE ACTIVITY

Old Songs, New Words (from LEARNING MAGAZINE, November 1976)

Start by changing a single word in a familiar song or poem, then work backward and forward from it until you have got a whole new song or poem.

"Row, Row, Row Your Boat" is a suitable song to work with. The following is one way you and your class might do it, changing one word at a time:

Have the group sing the song "Row, Row, Row Your Boat" as a starter.

Then say: "A boat's a kind of a vehicle. What other kinds of vehicles are there?"

A car, a bus, a bike, a horse, etc.

Let's work with car. Row, row, row, your car . . . You don't row a car!
What do you do? — Drive. So let's change "row" to "drive".

Drive, drive, drive your car
Gently down the stream

Would it be better to drive a car somewhere else besides "down the stream"?
Gently, down the street . . . What other ways may a car be driven?
Slowly, quickly, faster, carefully, etc. Would the word carefully break up the cadence or rhythm in that line?

O.K. . . . Drive, drive, drive your car
Slowly down the street
Merrily, merrily, merrily, merrily?

Would you want to change "merrily"?
What other words or sounds would tell how the car is driven, etc.?

Drive, drive, drive your car
Slowly down the street
Honk, honk, beep, beep
Life is . . . What?

Life is really neat.

When your students substitute words and phrases, be sure the rhythms of the poem or song they are working with match.

The whole class can do this at first on two or three songs or two or three variations of the same one. Then, let them try working out the lyrics of the same one or one of their own choosing individually, and show it creatively. Older kids can do this activity with their favorite popular songs or poems.

VALUES ACTIVITY

Three Values

Arrange chairs in pairs facing each other.

Have each student select a chair and sit down. Pairs of students should now be seated facing each other.

Tell the students this will be a values activity. They are to share three things in their life that they value the most and share these with their partner by telling what they are. Students should be advised to reflect for a few moments before sharing as to what they really value in their life.

When it seems the students have finished their sharing with their first partner, have each student move one place to their right. This will give each student a new partner. Now in the new pairs, have the students reveal the three things they value most in their life and to their new partner. Tell also the reasons they value these three things. Again after a period of time at the discretion of the teacher, have the students move one more place to their right so that each student has a third new partner.

Have the students share with their third new partner the three values and their three reasons. Only one reason for each value. Also now have the students reflect for a moment before sharing on the three people who the most influential in their three values and tell why or how.

When it seems that the students have finished this sharing, call the group together for critiquing this activity.

Micro Unit: FORESTRY

PURPOSES:

To familiarize students with various animals, plants, and insects in the forest (particularly in this area)

To acquaint students with many products of the forests and occupations that are forest related

To develop an appreciation for uses of forests for recreation (National Parks, etc.)

To develop an awareness of a good citizens role in protecting forests and wildlife

To familiarize students with the forest areas of the United States (especially the southern forest area)

ACTIVITIES:

1. Browse in the library to locate sources of information pertaining to forestry - - (animals, plants (trees), insects, products--natural and refined, fires, related occupations, and uses as recreation).
2. Make a field trip to Sam Houston Park observing wildlife and plants in their natural habitat.
3. Ask a resource person from the Forestry Department at McNeese State University to speak to the group.
4. Collect objects and design some work of art using forestry products.
5. Choose an animal of the forest that particularly interests you. Research and report to the class in an interesting, creative way.
6. Locate pictures or make your own and make a wildlife collage. (May be a group activity).
7. Trace the development of a forestry product (any of your choosing) from the forest to the end result.
8. Design a forest. (Decide on kinds of trees, animals, etc.) Keep a "balance of nature" in mind. May make a sketch of your final plan and/or make a replica. (May work in small groups for this project.)
9. Make a collection of leaves and bark, if possible, to aid in the identification of trees. (Use pictures where the real thing is unavailable).
10. Pretend that you are an oak tree that is several hundred years old growing near Bayou Lafourche. Write a story about the many things that have happened near you during your lifetime.
11. Determine what food products are available in the forests in this area. Bring samples for the class to share.

EVALUATION:

Discussing the forest designs made by the groups will give an indication of the understandings and knowledge gained during the course of the unit.

FORESTRY FILMS (to be found at McNeese)

Forest Fire (14 minutes): presents the story of a father and his young son who are trapped by a forest fire; details of their heroic escape while outlining the deadly realities of the devastating power of a forest fire.

Animal Predators and the Balance of Nature (10 minutes): observes predators of land, sea, and in the sky; demonstrates what is meant by balance of nature; discusses what people can do to help keep nature in balance.

Camouflage in Nature Through Form and Color (11 minutes)

Camouflage in Nature Through Pattern Matching (11 minutes)

How Trees Live (17 minutes): growth of a tree; how they function, etc.

Coniferous Forest Biome (15 minutes): studies the cone bearing trees of North America; needlelike foliage of dominant trees and limited species of plants and animals due to lack of favorable niches for their development.

Discovering the Forest (11 minutes): depicts without narration, the mood of the forest; its atmosphere; its sounds; its varied forms of life.

Distribution of Plants and Animals (16 minutes): a study in plant and animal ecology; traces the various factors which influence the distribution and survival of animals in a given geographical area.

Ecology of Forests (8 minutes): introduces the forest as an ecological system kept in balance by nature; shows the animals of the forest that depend on the trees for food and protection.

Trees - - Our Plant Giants (14 minutes): how to tell age of trees, etc.

Treehouse (9 minutes): questions whether man can live in the world without obliterating its beauty.

Paul Bunyan - - Lumber Camp Tales (11 minutes): famous tales of Paul Bunyan.

Paul Bunyan (11 minutes): legend of Paul Bunyan through art work.

Logic Problem: CHRISTMAS SHOPPING

(the students enjoyed doing this--it is challenging without being "impossible")



Six local women went Christmas shopping in a large department store. Each woman went directly to the floor carrying the article that she wanted to buy, and each bought only one article. The six articles purchased were a clock, a lamp, a bottle of perfume, a rug, a toaster, and a vase. You also have the following information:

1. All six women got into the elevator on the first floor.
2. Connie bought the perfume.
3. Diane did not buy the vase.
4. Clocks and toasters are sold on the second floor.
5. Perfume is sold on the third floor.
6. Diane and Helen did not get off at the same floor.
7. Helen did not buy the rug.
8. Jean bought the clock.
9. The woman who bought the lamp was the last one off the elevator.
10. The elevator did not stop at the fifth floor.
11. Lois got off the elevator with Jean.
12. Beckie got off the elevator with Diane.
13. The store is six stories high.

WHAT DID EACH WOMAN BUY AND ON WHAT FLOOR DID SHE BUY IT?

Activity: Language Arts

(this activity is fun and works well as a "filler")

One student is chosen to be IT and leaves the room. The class decides on a verb, or any other selected part of speech, to be the secret word. The person who is IT returns to the room and points to a person who must use the secret word in a sentence, substituting SANTA CLAUS (or any other previously selected word) in place of the secret word. The person who is IT continues asking for sentences from different persons until he guesses the word. The last person to give a sentence then becomes IT.

TRANSPORTATION

OBJECTIVES:

- To make students more aware of the different phases of transportation
- To familiarize students with problems associated with transportation

ACTIVITIES:

1. Brainstorm word transportation.
2. Discuss transportation most common to our area as compared to other locations.
3. Divide into interest group in order to research different phases of transportation. Students can prepare reports, booklets, graphs, demonstrations, pictures, etc.

Suggested groups are: Trains
Airplanes
Antique cars
Future travel
Present-day cars

4. Game-Sim Unit 11, Activity 6: Highway Hysteria - Planning a new highway. (California Learning Simulations)
5. Ask a resource person to drive an antique car to school for students to see.

Group researching will take about a week. Reporting and discussion will take several days depending on the number of groups.

FIELD TRIPS:

Airport

Local high school for a few students to see automotive shop (limit number to only those who are interested).

All day field trip to Beaumont for return ride on AmTrak. Have a student call for information.

EVALUATE UNIT:

1. Did students show a genuine interest and concern for the problems of transportation?
2. Did they become fully aware of the different phases of transportation?
3. Student products.

"HOW'S YOUR CREATIVE READING ABILITY?"

I. OBJECTIVES

1. Develop an awareness of "reading between the lines."
2. Demonstrate a variety of ways to "spell words."
3. Solve "puzzles" in a given time limit.

II. PROCEDURE

1. Give each student a copy of the following page without the answers (which are written above each square)
2. Ask them to solve each square by telling them that they are to look for clues within each square for the answer. They may be given the answer to one or two to get them started.
3. The object is to see who can be the first one to solve all 24 "puzzles."

III. EVALUATION

1. Ability of students to solve each problem.
2. Enjoyment of students in solving these.

IV. EXTENDED ACTIVITY

Have students design similiar problems of their own and see if classmates (and teacher) can solve them.

EASY ON THE EYES	TOUCH DOWN	MOTH BALLS	BLACK OVERCOAT
1 <u>E Z</u> iiii DOUBLETIME	2 T O U C H SHIFTED SAND	3 M O T H C R Y C R Y C R Y HURRY UP	4 <u>BLACK</u> COAT QUIT FOLLOWING ME
5 T I M E T I M E SPLIT LEVEL	6 S A N D NEON LIGHT	7 Hurry ↗ MAN OVERBOARD	8 Me Quit HE'S BESIDE HIMSELF
9 L E V E L READING BETWEEN THE LINES	10 <u>KNEE</u> L I G H T DARK AGES	11 <u>MAN</u> B O A R D CROSSROADS	12 He's/Himself 3 DEGREES BELOW 0
13 R/E/A/D/I/N/G LONG UNDERWEAR	14 AGES PARADISE	15 R R O A D A D BACKWARD GLANCE	16 <u>O</u> B.S. M.S. P.H.D. TRICYCLE
17 <u>WEAR</u> L O N G HIGHCHAIR	18 D I C E D I C E DOWNTOWN	19 E C N A L G CIRCLES UNDER THE EYES	20 C Y C L E C Y C L E C Y C L E I UNDERSTAND
21 CHAIR	22 T O W N	23 ii ii o o	24 <u>STAND</u> I

Micro Unit: PERCEPTION

I. OBJECTIVES:

1. To acquaint the students with perception
2. Develop an awareness of illusions, assumptions and drawing conclusions

II. VOCABULARY AND TERMS

Perception
Perceive
Perceptive

Assumption
Optical
Illusions

Perceptual Illusions
Auditory discrimination
Stimulus

III. DISCUSSION BASED ON THESE QUESTIONS:

- What does perception mean?
- What is its source as a word?
- Think of all the different ways we perceive a stimulus.
- What would happen if we were unable to perceive--engage in the act of perception?
- How do you think perceiving differs between a person with sight and a sightless person? A person who can hear and one who cannot? One who can smell and one who has lost his sense of smell?

IV. MATH ACTIVITY - Assumptions - designed to raise questions regarding perception.

PROCEDURE:

1. Cover all numbers presented in the attached list initially using an overhead projector.
2. Reveal the numbers one at a time and ask participants to add the numbers out loud as they are uncovered.
3. Repeat above activity except this time have students add the numbers quietly to themselves.
4. Have students reveal both answers to Numbers 2 and 3 above.
5. After all of the numbers have been uncovered, most participants will arrive at a total of 6,000 rather than 5,000.
6. Now have the students add the numbers by columns.

DISCUSSION - What factors led to the incorrect conclusions? Let students discuss freely their awarenesses and understandings of how they arrive at an incorrect conclusion or how they began to correct themselves in arriving at the answer to this problem.

1000
1000
20
1000
40
1000
30
1000
10

V. SEEING AND NOT SEEING

These demonstrations typically referred to as "perceptual illusions," illustrate how initial viewing of an object or person may lead to incorrect or incomplete conclusions. Additionally, the activity suggests by implication, that it is difficult to impossible to view one thing in two ways at the same time.

PROCEDURE:

1. Present the attached illustrations to the group by holding up the visual itself or find others in any of the several books having to do with the topic of optical illusion.
2. Ask the students in each case what the picture depicts. How many different things can be seen in these illusions?

DISCUSSION:

After some time participants will notice that Figure 3.1 can be viewed as either an old woman or a young and attractive lady. Figure 3.2 is seen both as a vase and two people facing one another. Figure 3.3, depending upon one's perceptive, appears as either three or five blocks. Figure 3.4 appears first as a skull and as a lady viewing herself in a mirror, or some may say two women sitting across from each other at a table.

VI. SELF PERCEPTION AND VALUE ORIENTATION (Values, Group Dynamics, Boundary Breaker)

Good to use with a group in which its members are not well acquainted with each other.

This exercise is designed to foster an increased awareness of an individual's self perception and value hierarchy, and to sharpen skills in self description. The activity requires about 20 minutes.

PROCEDURE:

1. Each student is asked to list on a sheet of paper the five most important things about him or herself, from his own point of view. Allow 3 to 8 minutes for this, depending on your group.
2. After each student has completed his list, have the students pair off, preferably with others whom they do not know well.
3. Instructions are given for each member of a dyad (or pair) in turn to read his list of five personal characteristics to his partner, and to discuss similarities and differences. Allow 3 to 5 minutes or more, determined by your group.
4. Each dyad is asked to join with two other dyads, forming a six person group.
5. Each of the six participants introduces his dyad partner to the other four group members, describing him in terms of the five characteristics the individual himself listed. The introduction may also draw on information acquired during the discussion of differences and similarities.

6. The whole group then discusses differences and similarities between lists and their reaction to the activity as a whole.

DISCUSSION:

The entire group may discuss the general implications of this activity. Explore how different individuals decide what characteristics about themselves to list. Would the items selected for listing have been different if the individuals had known one another better? Or not quite so well? In addition, to self-perception, discussion can explore whether or not the students were conscious of listing items which would project a particular image to others.

Where such is the case, comparisons can be made between the intended image received by others. What were the reactions to the idea of disclosing five characteristics to another person? How much were dyad members able to learn about their partners from the items listed? From the discussion which followed? Which aspects of this exercise and its outcomes have applicability in everyday communication situations. This activity also provides the basis for working with discussion skills and listening problems.

*From HUMAN COMMUNICATION HANDBOOK SIMULATIONS AND GAMES by Brent D. Ruben and Richard W. Budd, Hayden Book Company, Inc., Rochelle Park, New Jersey.

VII. SEEING IS BELIEVING (discussion skills, critical thinking)

PROCEDURE:

Give students several minutes to formulate their thoughts on the expression "Seeing is believing". They are then to explain, defend or refute the expression.

CRITIQUE:

1. Did you do your best in this activity?
2. Was it possible for you to change your mind about this expression?
3. Did all contribute to this activity?
4. Did any one person monopolize the discussion?
5. How would you rate the efforts to stick to the topic - poor, better than last time, etc.
6. Did the topic give you anything to think about?
7. What did you learn from this activity?



Fig. 3.1



Fig. 3.4

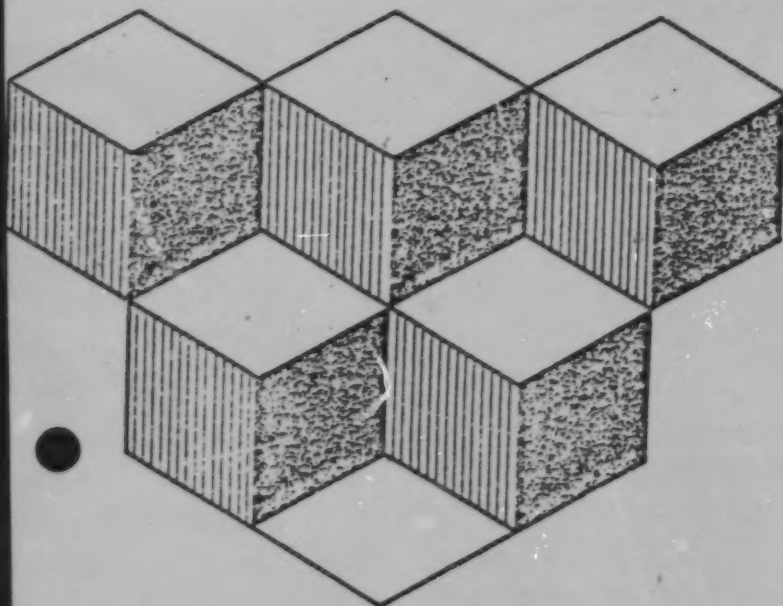


Fig. 3.3

These pictures can be used with "Seeing or Not Seeing" or teachers may have some of their own to use.

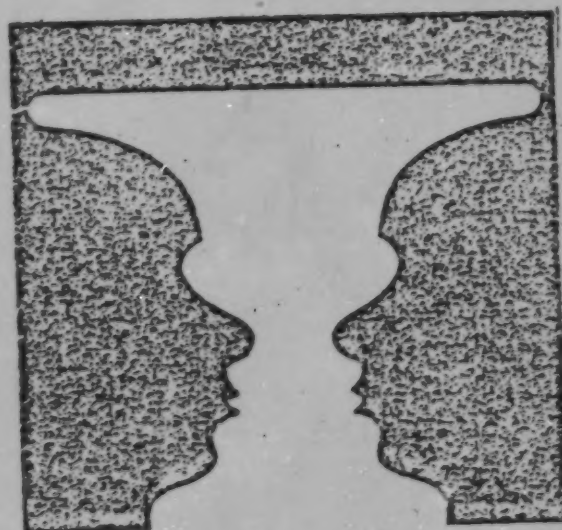


Fig. 3.2

Fig. 3.5



LUTTS AND MIPPS

PROBLEM SOLVING, GROUP DYNAMICS

Pretend that lutts and mipps represent a new way of measuring distance, and that dars, wors, and mirs represent a new way of measuring time. A man drives from Town "A" through Town "B" and Town "C" to Town "D". The task of your group is to determine how many wors the entire trip took. Do not choose a formal leader. You will be given bits of information that relates to the task of your group. You may share the information orally, but you must keep the written information in your hands throughout.

Divide into small groups of four or five and distribute the above instructions to each group. Then pass out one, two, or three cards to each person (they won't have the same number of cards, just shuffle and pass out all eight). The cards contain the information:

- CARD 1: Town A is 16 lutts from Town C
- CARD 2: Town B is 10 lutts, 6 mipps from Town D
- CARD 3: Town C is halfway between Town B and Town D
- CARD 4: The man is riding in a horse and buggy
- CARD 5: The man's average speed is 1 lutt per dar
- CARD 6: 10 wors equal 1 dar
- CARD 7: 10 mipps equal 1 lutt
- CARD 8: 10 mirs equal 1 wor

This, by the way, is a problem from a fourth grade math book.

CRITIQUE:

1. Did you feel a part of your group or like an outsider?
2. How did you feel when the other group(s) finished before you?
3. What presented difficulty to your group in getting this problem solved?
4. How did you feel about this activity? Why?

*From YOUTH SPECIALITIES PUBLICATION, San Diego, California, Ideas #17.

THE WINDOW

READ OR TELL THE FOLLOWING STORY TO THE GROUP:

There were once two men, Mr. Wilson and Mr. Thompson, both seriously ill in the same room of a great hospital. Quite a small room, just large enough for the pair of them. Two beds, two bedside lockers, a door opening on the hall, and one window looking out on the world.

Mr. Wilson as part of his treatment was allowed to sit up in bed for an hour in the afternoon (something to do with draining the fluid from his lungs). His bed was next to the window. But Mr. Thompson had to spend all of his time flat on his back. Both of them had to be kept quiet and still, which was the reason they were in the small room by themselves. They were grateful for the peace and privacy, though. None of the bustle and clatter and prying eyes of the general ward for them. Of course, one of the disadvantages of their condition was that they weren't allowed to do much: no reading, no radio, certainly no television. They just had to keep quiet and still, just the two of them.

Well, they used to talk for hours and hours. About their wives, their children, their homes, their jobs, their hobbies, their childhood, what they did during the war, where they'd been on vacations, all that sort of thing. Every afternoon, when Mr. Wilson, the man by the window, was propped up for his hour, he would pass the time by describing what he could see outside. And Mr. Thompson began to live for those hours.

The window apparently overlooked a park with a lake where there were ducks and swans, children throwing them bread and sailing model boats, and young lovers walking hand in hand beneath the trees. And there were flowers and stretches of grass, games of softball, people taking their ease in the sunshine, and right at the back, behind the fringe of trees, there was a fine view of the city skyline. Mr. Thompson would listen to all of this, enjoying every minute. How a child nearly fell into the lake, how beautiful the girls were in their summer dresses, then an exciting ball game, or a boy playing with his puppy. It got to the place that he could almost see what was happening outside.

Then one fine afternoon when there was some sort of a parade, the thought struck him: Why shouldn't he get the chance? He felt ashamed and tried not to think like that, but the more he tried, the worse he wanted a change. He would do anything! In a few days, he had turned sour. He should be by the window. He brooded. He couldn't sleep and grew even more seriously ill which the doctors just couldn't understand.

One night as he stared at the ceiling, Mr. Wilson suddenly woke up, coughing and choking, the fluid congesting in his lungs, his hands groping for the call button that would bring the night nurse running. But Mr. Thompson watched without moving. The coughing racked the darkness. On and on. He choked and then stopped. The sound of breathing stopped. Mr. Thompson continued to stare at the ceiling.

In the morning, the day nurse came in with water for their baths and found Mr. Wilson dead. They took his body away quietly with no fuss.

As soon as it seemed decent, Mr. Thompson asked if he could be moved to the bed next to the window. So they moved him, tucked him in, made him quite comfortable, and let him alone to be quiet and still. The minute they'd gone, he propped himself up on one elbow, painfully and laboriously, and strained as he looked out the window.

It faced a blank wall.

///

This beautiful story is not only an excellent illustration for a talk (on a variety of subjects) with its surprise twist at the end, but lends itself well for good discussion possibilities. The following questions raise some of the issues, but are only suggestions and do not have to be followed in any order, nor do all the questions have to be covered. Feel free to develop your own.

1. What was your initial reaction to the story? Were you shocked? Surprised? Angry?
2. From the story, describe Mr. Wilson. What kind of man does he appear to be? Do you like or dislike him? Why?
3. Describe Mr. Thompson. What kind of person is he? Do you like or dislike him?
4. Why did Mr. Wilson do what he did? What do you think his motives were?
5. Would you describe Mr. Wilson's "descriptions" of what was outside the window as: (a) lying? (b) creative imagination? (c) unselfish concern for Mr. Thompson? (d) cruel and envy producing? (e) _____.
6. Did Mr. Wilson do anything wrong?
7. Why did Mr. Thompson's mood change from enjoyment and appreciation to resentment? Was his resentment justified?
8. Did Mr. Thompson murder Mr. Wilson?
9. Who was guilty of the more serious wrong? Mr. Wilson or Mr. Thompson?
10. Who was most responsible for Mr. Wilson's death? Why?
11. Would both men have been better off without Mr. Wilson's descriptions of the view outside the window?
12. If you had been Mr. Thompson, how would you have felt when you finally looked out the window and saw nothing but a blank wall?
(a) disappointed? (b) angry? (c) guilty? (d) grieved?
(e) grateful? (f) puzzled? (g) shocked?
13. Is it a sin to fantasize?
14. Is it a sin to hide the truth or to exaggerate when it doesn't hurt anyone?
15. Where does one draw the line in the areas of fantasy and imagination.

* From YOUTH SPECIALITIES PUBLICATION, San Diego, California, Ideas #17.

Micro Unit: VALUES

From YOU AND SCIENCE FICTION, ed., by Bernard Hollistor

PURPOSE:

To offer students an opportunity to think about and analyze their own values.

MATERIALS:

1. Picture of Mona Lisa
2. Short Story (Attached)

INTRODUCTION:

What we most value is what our identities are really about.

What is valuable to me may not be valuable to you.

One person needs a lot of money for fulfillment; another the sun, the wind, and some wild flowers.

To some, religion offers a great deal of comfort and joy; others get satisfaction from sports, music, art or reading.

(see attached)

Differing lifestyles and values have been the source of arguments and disagreements - and the subsequent failure to communicate often makes for further value and conflicts.

Remember - what might be valuable today might be equally valueless tomorrow.

In Ray Bradbury's THE SMILE, one small piece of the painting "The Mona Lisa" becomes a treasured item for one little boy.

As you read, consider what is most valuable to you--what you treasure most.

DISCUSSION/EVALUATION - written and/or shared

1. What is the most beautiful thing that you have ever seen heard, or experienced in your life?
2. If you could recapture the ten most beautiful experiences in your life, what would they be?
3. Write a story about a future world in which there are really no group values or each individual has his own values. Could such a society function?

EXTENDED ACTIVITIES:

1. Picture of Mona Lisa.
2. Present facts of Leonardo Da Vinci's life that are applicable. Discuss Renaissance Period in Art.
3. "La Giocanda" - alternate title of painting.
4. What do you think she was thinking?
5. Write a short paragraph as if you were Leonardo's thoughts as he painted.
6. Write a short paragraph as if you were La Giocanda.

THE SMILE

by Ray Bradbury

In the town square the queue had formed at five in the morning while cocks were crowing far out in the rimed country and there were no fires. All about, among the ruined buildings, bits of mist had clung at first, but now with the new light of seven o'clock it was beginning to disperse. Down the road, in twos and threes, more people were gathering in for the day of marketing, the day of festival.

The small boy stood immediately behind two men who had been talking loudly in the clear air, and all of the sounds they made seemed twice as loud because of the cold. The small boy stomped his feet and blew on his red, chapped hands, and looked up at the soiled gunnysack clothing of the men and down the long line of men and women ahead.

"Here boy, what're you doing out so early?" said the man behind him.

"Got my place in line, I have," said the boy.

"Whyn't you run off, give your place to someone who appreciates?"

"Leave the boy alone," said the man ahead, suddenly turning.

"I was joking." The man behind put his hand on the boy's head. The boy shook it away coldly. "I just thought it strange, a boy out of bed so early."

"This boy's an appreciator of arts, I'll have you know," said the boy's defender, a man named Grigsby. "What's your name, lad?"

"Tom."

"Tom here is going to spit clean and true, right, Tom?"

"I sure am!"

Laughter passed down the line.

A man was selling cracked cups of hot coffee up ahead. Tom looked and saw the little hot fire and the brew bubbling in a rusty pan. It wasn't really coffee. It was made from some berry that grew on the meadowlands beyond town, and it sold a penny a cup to warm their stomachs; but not many were buying, not many had the wealth.

Tom stared ahead to the place where the line ended, beyond a bombed-out stone wall.

"They say she *smiles*," said the boy.

"Aye, she does," said Grigsby.

"They say she's made of oil and canvas."

"True. And that's what makes me think she's not the original one. The original, now, I've heard, was painted on wood a long time ago."

"They says she's four centuries old."

"Maybe more. No one knows what year this is, to be sure."

"It's 2061!"

"That's what they say, boy, yes. Liars. Could be 3000 or 5000, for all we know. Things were in a fearful mess there for a while. All we got now is bits and pieces."

They shuffled along the cold stones of the street.

"How much longer before we see her?" asked Tom uneasily.

"Just a few more minutes. They got her set up with four brass poles and velvet rope, all fancy, to keep folks back. Now mind, no rocks, Tom; they don't allow rocks thrown at her."

"Yes, sir."

The sun rose higher in the heavens, bringing heat which made the men shed their grimy coats and greasy hats.

"Why're we all here in line?" asked Tom at last. "Why're we all here to spit?"

Grigsby did not glance down at him, but judged the sun. "Well, Tom, there's lots of reasons." He reached absently for a pocket that was long gone, for a cigarette that wasn't there. Tom had seen the gesture a million times. "Tom, it has to do with hate. Hate for everything in the Past. I ask you, Tom, how did we get in such a state, cities all junk, roads like jigsaws from bombs, and half the cornfields glowing with radioactivity at night? Ain 't that a lousy stew, I ask you?"

"Yes, sir, I guess so."

"It's this way, Tom. You hate whatever it was that got you all knocked down and ruined. That's human nature. Unthinking, maybe, but human nature anyway."

"There's hardly nobody or nothing we don't hate," said Tom.

"Right! The whole blooming kaboodle of them people in the Past who run the world. So here we are on a Thursday morning with our guts plastered to our spines, cold, live in caves and such, don't smoke, don't drink, don't nothing except have our festivals, Tom, our festivals."

And Tom thought of the festivals in the past few years. The year they tore up all the books in the square and burned them and everyone was drunk and laughing. And the festival of science a month ago when they dragged in the last motorcar and

picked lots and each lucky man who won was allowed one smash of a sledge hammer at the car.

"Do I remember *that*, Tom? Do I *remember*? Why, I got to smash the front window, the window, you hear? My God, it made a lovely sound! *Crash!*"

Tom could hear the glass fall in glittering heaps.

"And Bill Henderson, he got to bash the engine. Oh, he did a smart job of it, with great efficiency. Wham!"

"But best of all," Recalled Grigsby, "there was the time they smashed a factory that was still trying to turn out airplanes."

"Lord, did we feel good blowing it up!" said Grigsby. "And then we found that newspaper plant and the munitions depot and exploded them together. Do you understand, Tom?"

Tom puzzled over it. "I guess."

It was high noon. Now the odors of the ruined city stank on the hot air and things crawled among the tumbled buildings.

"Won't it ever come back, mister?"

"What, civilization? Nobody wants it. Not me!"

"I could stand a bit of it," said the man behind another man. "There were a few spots of beauty in it."

"Don't worry your heads," shouted Grigsby. "There's no room for that, either."

"Ah," said the man behind the man. "Someone'll come along some day with imagination and patch it up. Mark my words. Someone with a heart."

"No," said Grigsby.

"I say yes. Someone with a soul for pretty things. Might give us back a kind of *limited* sort of civilization, the kind we could live in in peace."

"First thing you know there's war!"

"But maybe next time it'd be different."

At last they stood in the main square. A man on horseback was riding from the distance into the town. He had a piece of paper in his hand. In the center of the square was the roped-off area. Tom, Grigsby, and the others were collecting their spittle and moving forward - - moving forward prepared and ready, eyes wide. Tom felt his heart beating very strongly and excitedly, and the earth was hot under his bare feet.

"Here we go, Tom, let fly!"

Four policemen stood at the corners of the roped area, four men with bits of yellow twine on their wrists to show their authority over other men. They were to prevent rocks being hurled.

"This way," said Grigsby at the last moment, "everyone feels he's had his chance at her, you see, Tom? Go on, now!"

Tom stood before the painting and looked at it for a long time.

"Tom, spit!"

His mouth was dry.

"Get on, Tom! Move!"

"But," said Tom, slowly, "she's beautiful!"

"Here, I'll spit for you!" Grigsby spat and the missile flew in the sunlight. The woman in the portrait smiled serenely, secretly, at Tom, and he looked back at her, his heart beating, a kind of music in his ears.

"She's beautiful," he said.

"Now get on, before the police ----"

"Attention!"

The line fell silent. One moment they were berating Tom for not moving forward, now they were turning to the man on horseback.

"What do they call it, sir?" asked Tom, quietly.

"The picture? *Mona Lisa*, Tom, I think. Yes, the *Mona Lisa*."

"I have an announcement," said the man on horseback. "The authorities have decreed that as of high noon today the portrait in the square is to be given over into the hands of the populace there, so they may participate in the destruction of ----"

Tom hadn't even time to scream before the crowd bore him, shouting and pummeling about, stampeding toward the portrait. There was a sharp beeping sound. The police ran to escape. The crowd was in full cry, their hands like so many hungry birds pecking away at the portrait. Tom felt himself thrust almost through the broken thing. Reaching out in blind imitation of the others, he snatched a scrap of oily canvas, yanked, felt the canvas give, then fell, was kicked, sent rolling to the outer rim of the mob. Bloody, his clothing torn, he watched old women chew pieces of canvas, men break the frame, kick the ragged cloth, and rip it into confetti.

Only Tom stood apart, silent in the moving square. He look down at his hand. It clutched the piece of canvas close to his chest, hidden.

"Hey there, Tom!" cried Grigsby.

Without a word, sobbing, Tom ran. He ran out and down the bomb-pitted road, into a field, across a shallow stream, not looking back, his hand clenched tightly, tucked under his coat.

At sunset he reached the small village and passed on through. By nine o'clock he came to the ruined farm dwelling. Around back, in the half silo, in the part that still remained upright, tented over, he heard the sounds of sleeping, the family - - his mother, father, and brother. He slipped quickly, silently, through the small door and lay down, panting.

"Tom?" called his mother in the dark.

"Yes."

"Where've you been?" snapped his father. "I'll beat you in the morning."

Someone kicked him. His brother, who had been left behind to work their little patch of ground.

"Go to sleep," cried his mother, faintly.

Another kick.

Tom lay getting his breath. All was quiet. His hand was pushed to his chest, tight, tight. He lay for half an hour this way, eyes closed.

Then he felt something, and it was a cold white light. The moon rose very high and the little square of light moved in the silo and crept slowly over Tom's body. Then, and only then, did his hand relax. Slowly, carefully, listening to those who slept about him, Tom drew his hand forth. He hesitated, sucked in his breath, and then, waiting, opened his hand and uncrumpled the tiny fragment of painted canvas.

All the world was asleep in the moonlight.

And there on his hand was the Smile.

He looked at it in the white illumination from the midnight sky. And he thought, over and over to himself, quietly, *the Smile, the lovely Smile.*

An hour later he could still see it, even after he had folded it carefully and hidden it. He shut his eyes and the Smile was there in the darkness. And it was still there, warm and gentle, when he went to sleep and the world was silent and the moon sailed up and then down the cold sky toward morning.

/ / /

C R E A T I V E W R I T I N G

PURPOSE:

Good, clear writing is hard work - everyone knows that. The transition from summer vacations to school routines is difficult - most everyone agrees. The purpose of this micro-course is to try to make writings fun by taking stock of ourselves as we slide from vacation people and activities into school-work people and activities.

BACKGROUND: Activities encountered during the summer, those recalled from previous school years.

I. BRAINTEASER - "Things We Did This Summer"

Have a student who volunteers explain a "Word Find" - Search for hidden words by looking across, down, diagonally, forwards, or backwards.

Tell the students that alphabetical clues have been written on the word list. Ask if they feel this will be helpful or not and why - (way of organizing, easily checked, do). Tell students they will have a few minutes to solve the brain teaser. After fifteen minutes, check for progress - if the majority are about finished, stop the work. Answer any questions. Tell students these can be finished in free time and remind them that unfinished work in folders may be seen by visitors.

II. BRAINSTORM - "My Summer Vacation"

- A. (Brainstorming, taught as a skill increases the level of creative thinking which the technique helps to provide. Post these rules on a large poster for all to see:

OUR RULES FOR BRAINSTORMING

(Simplified)

1. Quantity is needed.
2. The wilder the better.
3. Combination and refinement or improvement is desired.
4. Evaluation of ideas will come later.

(Detailed)

1. No negative evaluation during the brainstorming period.
(Every idea is accepted at face value.)
2. Work for quantity. (The longer the list of items the better.)
Later there will be time to sort out and eliminate, but during the brainstorming period, work for quantity, not quality.

Cont. - Creative WritingMicro-course

3. Zany, far-out ideas are encouraged. (There are no "wrong" ideas, and furthermore, the more unusual the better.)
 4. Springboard or piggy-back from idea to idea. (Let one idea trigger another.)
 5. Record each idea. (Note down a key word or phrase which will remind you about each idea. Then after brainstorming, all ideas can be rewarded.)
 6. Set up and keep a strict time limit. (Realizing the brainstorming period is limited helps to keep a high level of personal energy throughout the activity.)
- B. Start with a zany topic - "How could we have gone on our vacation". . . . hopped, helicopter, canoe

Do this for about two minutes. Check to see that students have the idea. Then tell students that we will brainstorm to find out what kinds of activities they engaged in, feelings they had, moods they were in during their summer vacation. Stress that all things, big and/or little, unusual and/or ordinary, exciting and/or boring are needed. Brainstorm for 3 or 4 minutes, one student recording on chalkboard. (LEAVE LIST ON BOARD FOR ACTIVITY VII)

- III. CRITIQUE - Call attention to rules for all discussions. (Memphis lets students develop this slowly, but I posted those listed below, explained or let children determine that these were different from the way we usually held discussions in regular class, but we would try to use these in SPARK and hopefully, would make changes as the year progressed - Worked beautifully for me - bad habits were not practiced from the beginning.

RULES FOR OUR DISCUSSIONS

1. Talk when the traffic is clear (no need to raise your hand)
2. Talk briefly (other members need a chance, too)
3. Stick to the subject
4. No side conversations (you're part of the whole group)
5. Listen to others carefully (you want them to listen to you)
6. Be sympathetic and understanding (everyone has a right to his own opinion)
7. No cross examination allowed (we are not here to argue)
8. Look for a solution (try to make a decision as a group)

O R

Explore ideas and try to find meanings not existing before.

Cont. - Creative Writing
Micro Course

Now to Critique . . .

1. How would you describe this activity?
 (brainstorming) fun . . . way of gathering information . . .
2. Tell some differences in using brainstorming to get ideas and other methods you have used.
3. Was there ever a time when you felt uncomfortable, unsure?
 If so, when?
4. What person do you feel contributed the most exciting idea?
 Why?
5. Why do you think brainstorming is used in SPARK class?

IV. BOUNDARY BREAKER - "Shoes"

Class sits in a circle, each member takes off his left shoe but not his sock and throws shoe into the middle of the circle. Ask for one or two volunteers to organize the shoes into one line, according to some principle of classification (size; color; basic; fundamental first; mod; ornamental last; etc. While volunteers are organizing the shoes, other members of the class should give verbal advice.

When shoes are arranged, then students are all asked to reflect upon their own shoes. . .

1. How do you feel about your shoe's position in relation to the total line?
2. How do you feel in relation to its two neighbors?
3. Where might your shoe like to be if it had its free choice?

V. CREATIVE ACTIVITY

Materials - Construction Paper
 Colored pens
 Scissors

Place your sock foot on the construction paper and trace around your foot. Cut out the pattern you traced.

. . . When I clap ONCE, close your eyes.
 . . . When I clap TWICE, open them and
 do what I tell you. (Clap)

Pretend that you are your shoe and it's summer vacation time. What are you doing? Where are you going? What bad things are happening to you? What good things? How do you feel? etc.

You have become your shoe? (CLAP, CLAP) On your pattern, write a brief paragraph describing yourself, the shoe, during summer vacation.

Volunteers share stories - - - Display around a door, window frame, etc.

Cont. - Creative Writing

VI. VALUE CLARIFICATION - COLLAGE

Materials - Manila Folder
 Magazines
 Scissors
 Glue

Think about yourself - your outside self and your inside self. Think about the two you's - we share our outside self with others - our inside self is personal - things we keep for our very own. What are your hobbies, your favorite: games, food, people, places, things, etc.; what can others do to make you happy; what do you worry or think about; what are your goals in life

Find pictures in the magazines to represent the two you's. Paste the outside things on the outside of your folder, personal things on the inside. You may not complete your folder now. You may want to add or delete pictures throughout the year.

VII. CREATIVE WRITING - Haiku

Materials - *Brainstorming list
 "My Summer Vacation"
 *Construction paper
 *Colored pens

Have students count the syllables for each item on the list.

- Directions:
1. Choose a five-syllable item from the list. You may combine items such as a two-syllable and three-syllable item.
 2. Leave space for a title (skip line after title) and write your five-syllable item as your first line.
 3. Search for a seven-syllable item. Write it for Line 2.
 4. Finally, find or devise a second five-syllable item and write it for line three.
 5. Give your writing a title. Volunteers share - May display in room - Later can be used as a starter for

MY OWN POETRY BOOK.

- VIII. DISCUSSION - You have written a special form of poetry. Do you know what it is called? What is the pattern followed in writing Haiku? (line 1, 5, syllable; line 3, 5 syllable).
 What else do you know about this kind of poetry? Are there things you don't know but would like to know?

Cont. - Creative Writing

Record questions, or origin, great writers, etc. (p. 27 of handout - CREATIVE WRITING). How could we find these answers? (Hopefully, some library research will follow.) This may be done by one or all students.

- IX. RESEARCH - Alert librarian to topics you are studying in SPARK. She is a vital component of SPARK. We used the "Specialty Report" as our guide for research. Children didn't always adhere to all steps, per se, but we felt it was a valuable item.

X. CREATIVE WRITING - Materials - Paper Pens

Pages for An Autobiography - I had my SPARKS write their autobiography soon after we began class - I wasn't too satisfied with most results, as I am going to try it from a topical approach. The short series of paragraphs can be collected into a telling autobiographical booklet. This will be extended project - add to it as time permits.

Close your eyes - think of the dresser in your room - What does it look like? What does it do for you? Do you use your dresser more during school time or summer time? Pretend your dresser can talk.

Now open your eyes and write a few sentences that tell "What my dresser top says about me." I l l u s t r a t e.

Other ideas - my favorite relative, my longest journey, a skill I am proud to have acquired . . .

Once students get ideas they can brainstorm for own topic- and each autobiography will be constructed along individual lines.

XI. NAME ACRONYM - Introduce Thesaurus

If children have not already discovered the Thesaurus.

Materials - Thesaurus, dictionary
Colored paper
Pens

Write (print name either vertically or horizontally on paper.)
Think of a word beginning with letter describes you - a quality, trait, hobby, etc. I l l u s t r a t e.

MELODIOUS
AMBITIOUS
REALISTIC
YACKER

Invite children to share with you - make a caption and post in room.

XII. EVALUATION

1. Did students enjoy the activities?
2. Did students become aware of their creativity?
3. Were students pleased with their products?

SAY IT AGAIN, PLEASE . . .

An editor friend of ours tells of the time a group of her newspaper friends decided to rewrite some well-known sayings. We give you here the results of their work. Though their language may be a bit unfamiliar, the proverbs they rewrote are all quite well known. How many of the old sayings presented below do you recognize?

1. Compoundsof hydrogen and oxygen in the proportion of 2 to 1 that are without visible movement invariably tend to flow with profundity.
2. Do not utter loud or passionate vocal expressions because of the accidental overturning of a receptacle containing a whitish, opaque, nutritive fluid.
3. A body of persons abiding in a domicile of silica combined with metallic oxide should not carelessly project small geological specimens..
4. Where there is sufficient positive volition, a successful conclusion may usually be expected.
5. A super fluity of culinary experts has a tendency to disarrange the preparation of the beef extract.
6. Never calculate the possible number of juvenile poultry until the usual period of incubation has been accomplished.
7. Each mass of vapory collection suspended in the firmament has an interior decoration of metallic hue.
8. Deviation from the ordinary or common routine of existence is that which gives zest to man's cycle of existence.
9. A short vocal utterance directed toward the individual possessing a high degree of knowledge meets adequately all the needs of the occasion..
10. The flying phenomena of the ethereal kingdom, of a kindred kind, come into association gregariously.
11. He who locks himself into the arms of morpheus promptly at eventide and starts the day before it if officially announced by the rising sun, excels in physical fitness, increases his economic assets, and cerebrates with remarkable efficiency.
12. A vessel under optical supervision never reaches a temperature of 212°.

KNOWING YOURSELF

OBJECTIVES:

- Help students become more understanding of themselves and others.
- Develop an awareness of the importance of knowing oneself.

BRAIN TEASER

Different people in society are assigned to the students. Students will give clues, either verbally or otherwise and the group will try to decide who we are talking about.

INFORMAL DISCUSSION

- If you could go anywhere you wanted to, where would it be?
- If you could do anything you wanted to do, what would you do?
- Why is it important to know yourself?
- When do we begin setting our goals?
- What are some factors that affect the goals that we choose?
- Do you feel that you ever really know yourself?
- When do we know ourselves the best?

EVALUATION

- What was the purpose of this discussion?
- Did everyone participate?
- Did we break any of our rules for good discussions?

* * *

IN AN EFFORT to learn more about oneself, we obviously have to think about "who we are, what we like, what we don't like, how we relate to others, what makes us happy, and what makes us sad."

(Give a ditto with the following statements to be completed by the students.)

1. I am . . .
2. I wish . . .
3. I like . . .
4. I dislike . . .
5. I am happy when.....
6. I am sad when . . .
7. I am lonely when . . .
8. I believe . . .
9. I like to be with . . .
10. I love my parents because . . .

- Why were these questions asked?
- Which one was the most difficult to complete?
- In answering these questions, which thought surprised you the most? Why?

Cont. Knowing Yourself

Many times we hear someone say "you OUGHT to do this," or "you OUGHT to do that." By people saying this, we learn what they expect of us. Sometimes we may have a conflict between the OUGHTS. We may agree with one but still another puzzles us - - maybe we completely disagree with that someone is telling us "we OUGHT to do." The purpose of this activity is to:

- a. see what kinds of selves others want you to become
- b. see who the important people are in your life by
locating the sources of the OUGHTS you listen to
- c. think about how much success you have in satisfying the
expectations of others

EXCERCISE

1. Make a list of the OUGHTS you listen to.
2. Identify which of the following five classes each OUGHT belongs in.

OUGHT One: You OUGHT to be something or somebody.

OUGHT Two: You OUGHT to think something.

OUGHT Three: You OUGHT to feel some way.

OUGHT Four: You OUGHT to say something.

OUGHT Five: You OUGHT to do something.

3. Identify the source (person or group) from who you most often hear each OUGHT.
4. Write one of the following words beside each source to describe how much success you have in satisfying what others expect of you:

never, sometimes, usually, often, always.

(an example of this found on Page 13 of ADVENTURE IN THE
LOOKING GLASS)

After you complete this, share your OUGHTS with a friend:

Notice the difference and similarities between the OUGHTS.
This will help you see how you are different from others and
how you are alike in many ways.

GROUP DISCUSSION

1. Which OUGHTS do you have listed that are useful for you today?
2. Which OUGHTS are old-fashion but still useful for you today?
3. What OUGHTS might result in conflict between them?

Cont. - Knowing Yourself

Example: being kind and honest are both desirable values, but it is possible to be both? How do you choose which to be?

4. What does it mean for you to have OUGHTS that are different from those of others?
5. What do you know about yourself that you didn't know before?

CREATIVE DIVERGENT THINKING ACTIVITY

1. Think about your OUGHTS.
2. Select two OUGHTS that are most important to you.
3. Write a paragraph about each one that includes:
 - a. a statement of the OUGHT
 - b. its major source
 - c. an explanation of why this OUGHT is useful and important to you
 - d. an explanation of the degree to which you are willing to work toward it.

Share your paragraphs in class.

* * *

CREATIVE DIVERGENT THINKING

Construct a beetle bug or some other type of bug out of construction or poster paper. On this bug write the things that bug me about myself; also, the things that bug me most about other people.

* * *

FILMS AND DISCUSSION OF FILMS

Value Activity: List 20 things you like to do. (follow the instructions that are listed in VALUES CLARIFICATION)

Values: Hand out a ditto sheet on the PIE OF LIFE which requires that the student look at his life and evaluate the amount of time spend on various activities.

Another ditto sheet will be given out entitled HOW AND WHY. This requires the student to evaluate why he does the things he does.

Cont. - Knowing Yourself

Evaluation will then take place.

Guest Speaker - NOLAN MOORE - two or three days involving games and discussions.

- give activity HAVE YOU GROWN UP (p. 96)
of GRAB-A-PENCIL #3 (some are inappropriate)

List on a sheet of paper and then discuss briefly the five things that you would like to change about yourself.

Write a paper entitled THE PERSONS THAT I WOULD BE FOR 24 HOURS IF I COULD BE ANYONE IN THE WORLD.

Try to give reasons for this decision and tell what you would do in this persons position.

Students who want to will share their work and a discussion will follow.

EVALUATION - Entire Unit

1. Do you feel that you know yourself a little better now?
2. Why is it important to know yourself etc. . . .

WHAT'S IN A NAME?

Objectives:

To investigate the meanings and origins of names, their interpretation, classification, the gradual growth of nicknames and slogans.

To study the original meanings of names which help us realize that words do carry a message and that the message can change

To provide encounters with one of the most basic aspects of language - its connotative richness

Materials:

Film - "Why Man Creates" - (Calcasieu Parish Public Library)
Research books, magazine and newspaper articles pertaining to names

Art supplies

Bulletin board - quotes, creatively illustrated, depicting man as a reputation

"What's In a Name"? That which we call a rose by any other name would smell as sweet."

- Shakespeare -

"Good name in man or woman, dear my Lord, Is the immediate jewel of their souls; who steals my purse steals trash; 'Tis something nothing; 'Twas mine, 'Tis his, and has been slave to thousands; but he that filches from me my good name robs me of that which not enriches him and makes me poorer indeed."

- Shakespeare in "Othello" -

"A good name is a thread tied about the finger to make us mindful of the errand we came into the world to do for our Master."

- Bardsley, an onomastic authority -

"Let us speak plain: There is more force in names than men dream of."

- John Russell Lowell, "A Glance Behind the Curtain" -

I. INTRODUCTION

- A. Bulletin Board - Through discussion of quotes, elicit the idea that in most languages of the Western World, "name" is synonymous with reputation. When one makes a reputation for himself, it is said that he has made a name for himself.
- B. Film - Thrust of the film suggests that man creates in order to say "Here I am!" Creativity is portrayed as giving existence to us, just as we want our names to somehow confirm our existence. In an ironic sequence of the film, its creator suggests that numbers may soon replace our names as the symbol of our identities, providing a springboard for discussion of the role our names play in our lives. It also helps students to realize the attachment they have to the word symbol which identifies them.

II. WHAT IS YOUR NAME?

In America, this question means one's full name. In Great Britain, one testifying in court is asked, "What are your names?" In France, the query, "What is your little name?" means "What is your first name?" In several languages, the question is, "How are you called?"

- A. Research the meaning of: Christian name, surname, middle names. Share your findings.
- B. Provide copies of the following for study:

<u>NAME(S)</u>	<u>COME FROM</u>	<u>MEANS</u>
Albert-Alberta	Germanic word	"nobly bright"
Charles-Charlotte	Germanic word	"strong"
Francis-Frances	Germanic word	"free"
Louis-Louise	Germanic word	"famous warrior"
Paul-Paula	Latin word	"small"
Philip-Philippa	Greek word	"lover of horses"
Robert-Roberta	German word	"bright in fame"
William-Wilhelmina	Germanic word	"protection"

<u>NAME</u>	<u>MEANING</u>	<u>NAME</u>	<u>MEANING</u>
Adam	the first man	Anne, Nancy	grace
Arthur	high; noble	Alice	truth
Christopher	bearing Christ	Barbara	foreigner
George	earth; land	Dorothy	asked for God
Ignatius	ardent, fiery	Elizabeth	consecrated to God
John	gift of God	Eve	life or living
Peter	a rock	Florence	flower
Richard	rich, powerful	Irene	peace
Samuel	gift of God	Lucy	light
Stephen	a crown	Margaret	a pearl
Thomas	a twin	Mary	star of the sea
		Ruth	friendship
		Stella	a star

- C. Through discussion, help students realize that men's thinking created these meanings. Examples:
1. Why do you think Adam means the first man?
 2. What is an igneous rock? What do you think igneous and Ignatius have in common? Which do you think existed first?
 3. Who were called barbarians? What relationship might this have to the name Barbara?
 4. What does flora mean? What relationship do you think the Latin word flos has to the name Florence?
 5. In Latin to discuss a stella was to talk about a star. Which do you think existed first, star as a thing or as a person?
 6. How would a movie star like Stella Stevens be playing with her name?
 7. In conclusion, discuss whether they think things or names came first. Why did words originate? Did words evolve because of a quality or the person identified?
- D. Students will research their names in various languages and try to master pronunciations.
1. Select the name pronunciation which they feel most reflects their personalities and explain why.
 2. Illustrate one or both of his names artistically for a creative project. Example: Martha Brand means ruler of a house in a forest.
 3. Interview parents about the history of each student's naming.
 4. Have students rename themselves and explain why they really "are" the new name or make up a story which explains the birth of a new name.

III. ACCORDING TO WRITTEN STATISTICS, ALMOST ALL NAMES MAY BE CLASSIFIED IN ONE OF FOUR GROUPS.

- A. Study the chart to find a survey in the United States revealed.

<u>Derivation</u>	<u>Classification</u>	<u>Proportions per Class</u>
1. Father's name or other relationship	Patronymics	32.23%
2. Occupation or office	Occupational names	15.16%
3. Description or action	Nicknames	9.48%
4. Village names or landscape features	Place names	43.13%

- B. Make a survey of all SPARK students in this center. Draw up an 'official SPARK survey' sheet. Make a frequency study. Relate to the study by commenting on differences, similarities, etc.

IV. NAMES OR NUMBERS

Today several sources suggest that the meaning of names may soon be challenged. West Germany is already considering using numbers to identify its citizens. "Should each of us be given just a number?" was overwhelmingly favorable among American business men.

- A. Recall the film viewed earlier and discuss articles concerned with the numbering of citizens in TIME, July 12, 1971 and in NATION'S BUSINESS, October, 1971.
1. Divide a sheet of paper into blocks - three columns and five rows. Label columns: OPINIONS, CRITICISMS, DEFENSES
 2. Opinions: Think of and write the most negative opinion you could have about "Names or Numbers", in the first row; in the last row, phrase the most positive opinion you could have about it. Then write three different opinions about this issue which would appear on the value continuum between your absolute "yes" and "no" answers.
 3. In column two, write two Criticisms about each of your opinions.
 4. In column three, write two Defenses of each criticism.

V. NAMES OF PLACES

Research to find out that places got their names very much as people did.

- Find out what: chester, burg, tion, mont, ville, ford, haven, land, port, hill, etc., hitched to a town mean.
- Name some places with descriptive names. Use map of U. S. to locate a city that could be illustrated humorously. Outline the state, locate the city with dot and drawing, as Many (people), La., Corkscrew, Fla., Twist, Ark., Toast, N.C.

VI. NICKNAMES

Using nicknames of cities and states, have the class choose a favorite T.V. Games Show and pattern their own game after it.

OR

Make a documentary program for use on the classroom-made television. Draw illustrations on long strip of butcher paper, attach ends to rollers. Tape comments.

OR

Make a bingo game to be played in class.

V. NAMES IN ADVERTISING

Advertisers have spent more than one billion dollars using the selling power of words in an ever-expanding list of phrases. Owners of business places often choose original, unique names for their shops or stores.

- A. Keep your eyes and ears open for a week and see how many unusual words and phrases you can list from advertising. As a class, think of a way to classify them, as: scientific, secret ingredients, soft sounds, explosive consonants, etc. What reasons can you see for short, punchy names?
- B. What would these Lake Charles shops' specialties be? Brainstorm for ideas.

1. The Bug Barn	6. The Kangaroo Pouch
2. & J Speed Shop	7. Originals by Mr. B
3. The Shag	8. Beetle Shop
4. The Depot	9. Browz-A-Bit
5. The Bottle Shop	10. Snooper's Paradise
- C. For a creative activity, think of a name for you own speciality shop. Illustrate a sign for your ship or prepare an ad for the newspaper or devise a T.V. commercial using spoken words and props.

VIII. GROUP DISCUSSION USING BLOOM'S TAXONOMY

A. Knowledge

1. Did you know that practically every combination of letters is a name of someone? Treasury of Name Lore, p. 205.
2. Describe why numbers are not and will not be adequate substitutes for family names.

B. Comprehension

1. Describe how you would feel about changing the name of your city.
2. Tell in your own words why you feel good advertisement is necessary.

C. Application

1. Why would a person need to change his name?

D. Analysis

1. What are some consequences of two people having the exact name?
2. Give some specific examples of names that are derived from places.

E. Synthesis

1. What would you day be like if you were to assume the name of Gerald Ford?

F. Evaluation

1. Why do you feel it is acceptable for women to use the title Ms.?
2. Why do you feel "sissy" names for boys are much worse than masculine names for girls?

IX. BRAINTEASERS

A. Cryptogram

The following is a coded message and each is the name of someone in this class. An example could be LHR BGZMCKDQ means Miss Chandler.

OZBGDK	QNFDQ
INEX	JZSGX
CZUHC	QNAHM
CDANQZG	CDHQCQD
JDMMDSG	LHBGDKKD

B. Jumbles

The letters in the names of these American cities are tossed and wrenched out of their proper positions. Can you reconstruct the original word out of the jumble?

MMIIA	MDLAREBIT
OOSHUT	LOVELISULI
GRABHIMMIN	OCCHIGA
DOLLYWHOL	SOBNOT
GHOATSWINN	LARKLESCHARE

C. Name Game

Read the names below. Create some silly imaginary names of your own which form silly phrases.

Gilda Lily	Jim Dandy	Bea Ware
Nina Hearts	S. Lois Molasses	Iris Robbed
Sally	Rachel Prejudice	Hank O'Hare
Titus A. Drum	Sybil Rights	Eliza Lott
Clare Voyant	Justin Time	Warren Peace

D. Occupational Surnames - Word Find

Think of a surname for a person having these occupations. Example: plumber - Mr. Pipes, Mr. Plumb, Mr. Wrench

- | | |
|-----------------|-----------------|
| 1. teacher | 6. mechanic |
| 2. lawyer | 7. painter |
| 3. truck driver | 8. doctor |
| 4. printer | 9. sales person |
| 5. jeweler | 10. bartender |

E. What's In a Name

Crossword - Solve It If You Can! Scholastic Book Services, pp. 48-49.

F. Quizzie - WHAT DO YOU KNOW - WHO DO YOU KNOW?

Some names instantly bring some one thing to mind or convey very definite meanings or attributes. Below are a gallery of acquired name meanings for you to ponder and identify. Each correct answer counts two points. What kind of ONOMATOLOGIST are you? (mix right column)

Superior _____ Excellent _____ Good _____ Fair _____

- | | |
|------------------------|--|
| 1. Solomon | great wisdom |
| 2. Jonah | bad luck |
| 3. Methuselah | old age |
| 4. Hercules | great strength |
| 5. Pandora | nosiness; curiosity |
| 6. Romeo | a young lover |
| 7. Scrooge | a tight fisted, miserly old man |
| 8. Dr. Kekyll, Mr Hyde | a respected and admirable person
is discovered to have committed
atrocious deeds |
| 9. Simon Legree | any heartless taskmaster or overseer
who drives others beyond their
capacity |
| 10. Rockfeller | wealth |
| 11. Longfellow | poetical genius |
| 12. Barrymore | brilliant acting |
| 13. Webster | authoritative meaning |
| 14. Lincoln | typifies integrity |
| 15. Emily Post | etiquette |
| 16. Benedict Arnold | a traitor |
| 17. Socrates | wisdom |
| 18. Houdini | magic |
| 19. Beau Brummel | men's fashions |
| 20. Blackstone | law |
| 21. Barnum | fine showmanship |
| 22. Al Capone | gangster |
| 23. Grandma Moses | painter of primitives |
| 24. Jean Lafitte | pirate |
| 25. Einstein | brilliant mind |
| 26. Tom, Dick, & Harry | a group of ordinary persons |
| 27. Job | patient suffering |
| 28. Samaritan | willingness to help |
| 29. Goliath | huge size |
| 30. Jezebel | a vicious woman |
| 31. Tom Sawyer | a mischievous prankster |

F L O W E R S

BASIC ENCOUNTER

OBJECTIVES:

To develop original and elaborative thinking in the Cognitive Domain and to encourage curiosity, risk taking, complexity, and imagination in the Affective Domain

PROCEDURE:

Ask students to stand up, close their eyes and try to visualize themselves in the situations that I will describe. Try to show response to the questions through stature, expressions, etc. By having the children close their eyes, they are more apt to fully participate and share their feelings and thoughts.

QUESTIONS:

1. Springtime is almost here and you are becoming a flower. You are a small flower now. What kind of flower are you?
2. Where are you?
3. Where would you be if you could be anywhere you wanted to be?
4. You are starting to grow. You really are changing aren't you? Do you like the way you look? Why or why not?
5. Here comes a little girl. She is going to pick a flower for her mother. Do you think she will pick you? Oh, she passed you by. How do you feel?
6. Here she comes again. She looks at you, studies your stem, and guess what: She decided to pick you. How do you feel now?
7. Do you feel that you life has been fulfilled? Why or why not?

EVALUATION:

Most of you felt rejected when you were not picked by the little girl and you felt great when she did pick you. Can you relate this to an experience that you have had or that a friend has had in real life. Would you share this experience with us?

What was the purpose of this activity?

Did you learn anything about anyone else that you did not know?

BASIC ECONOMICS

I. PURPOSE:

To acquaint students with basic economics and the problems.

VOCABULARY: Barter
Medium of Exchange
Money
Direct Exchange
Indirect Exchange

II. PROCEDURE

A. Activities:

- 1) A Trader's Market - each student brings something (two or three small items to class. Records are kept of various exchanges; discussion should bring about natural need for money supply.

Film: Money - (McNeese Library) - MONEY AND ITS USES

- 2) Role Playing Situation - marooned on a desert island
 - a. Creative decision making: one job per person
 - b. Problem solving: 1. Priorities - basics (food, clothing, shelter, health, protection)
 - c. Value clarification: Determine price or exact value of services
- 3) Follow up - Discussion Evaluation -

Life styles - how they would manage without currency.

B. How money works?

Rupelstiltskin - Learning Magazine - August/September, 1974
- Money Flow -

"Money Go Round" - Small groups - trace coin; make up a story; illustrate all the possible places from mint to pocket.

Vocabulary: Consumers
Producers
Wages and Salaries
Purchasing Power
Demand
Trade and Exchange

C. Small Groups

- 1) Assign a common product: List as many steps in the process of production from raw materials to consumer.
- 2) Identify money (medium of exchange) of other lands - (illustrate)
- 3) Research - List of things used as money through the ages - (illustrate)
- 4) Individual - use of one dollar - How?
 - *Consume immediately?
 - *Use some?
 - *Save some?
 - *Resell?
- 5) Establish a Business - i.e. ice cream, (homemade)

a. manufacture	g. all expenses
b. tools - equipment	h. sales
c. advertising & packaging	i. taxes
d. investment	j. personnel
e. enlarging	
f. profit	(small groups)

III. EXTENDED ACTIVITIES

Gyps and Frauds - Filmstrip
 Banking system and checking accounts
 Business Organizations & Occupations
 Products & Services
 Stocks & Bonds
 Advertising
 Free Enterprise
 Taxes - Government Economics
 International Trade
 Family Economics
 Insurance

IV. EVALUATION

1. Did students become aware of the different aspects of economics?
2. Were students motivated to wanting to pursue certain aspects further?

ANSWER SHEET - Brainteasers

1. Choice reads the same right side up or upside down.

2. The 9th.

3. Twain	repeated	by-pass
two	twins	()
recheck	together	Siamese
binary	" "	once again
Gemini	couple	twice
second	duet	double-crossing
binomial	fortnight	Twain
parents'	they	duplicated
duplex	(	brace
"pair deuces"	)	between
	biennial	them
		()
(Second, first sentence is a unit of time byway is a path)		Tandem
		yolk
		dual

4. No more stars

5. Maryland	Dorothy	0
Maine	Vera	0
*Kansas	Kathy	0
Vermont.	Olga	0
Delaware	Mona	0
Ohio	Mary	0

MAGIC

I. PURPOSE:

To provide an opportunity for students to learn more about various phases of magic.

II. PROCEDURE:

A. Discussion

1. What comes to mind when you hear the word magic?
2. What do you know about magic?
3. Is a ventriloquist a magician? Why or why not?
4. How has magic changed over the years?
5. Do you think our beliefs about magic will change as the world changes? Why or why not?

B. Give general information about magic by using the overhead.

1. Definition
2. Origin
3. Relation to religion and difference between magic and religion
(Give half each day with a brainteaser or magic number trick at the end of each 50-minute period.)

C. Talk about famous magicians

Have students research a famous magician and make an acronym for that person's name. (Use the Thesaurus). Be prepared to tell about that person when sharing the acronym.

D. Give sheet on "THE MAGICIANS' RULES".

Talk about misdirecting and diverting talk.

E. Do central stimulus activity prepared by Janice Sanford "THE MAGIC TELEPHONE".

F. Get a local magician to attend class and put on a magic show.

G. Extended Activity

Each student will investigate books on magic.

Students will prepare a magic show with several tricks for the class. "Practice makes perfect. We don't want to detect an amateur quality." After performing the magic feat, each student should present his classmates with a ditto sheet explaining how the trick was performed. These may be stapled together for a Book of Magic Tricks.

Teacher performs trick linking paper clips from the NEW BOOK OF KNOWLEDGE.

III. EVALUATION OF UNIT

Did the students become actively involved in the unit?

Did they show some appreciation for the art of magic?

Were they able to share interesting facts, tricks, etc.?

MAGICIANS' RULES

1. Never tell the audience what trick you intend to perform; otherwise, the element of surprise is lost, and the chance of detection is increased.
2. Never perform the same trick twice on the same program. What the audience missed the first time it may discover upon seeing a trick the second time.
3. Practice even the simplest tricks before attempting to perform them.

The real secret of the magicians' art lies in fooling the mind rather than the eye. The means by which this is done is called misdirection. Misdirection is a form of mental suggestion. It is the art of transferring the attention of the audience to what the magician wants them to see and of drawing it away from his secret actions so that they go unnoticed.

Another method of controlling spectators' attention calls for entertaining talk by the magician. By this talk, called patter, the audience does not concentrate solely on the actions performed.

H.S.C. ACTIVITY

HAPPINESS IS:

Have large yellow "happy face" displayed. Caption "Happiness Is" should be placed around the face. Ask students to complete the phrase "Happiness Is" and put on board. One sentence could be chosen by each student to write a poem or a song.

SADNESS IS:

Have droopy face on opposite side of board--follow the same procedure as above for completing the phrase. Hold a general discussion analyzing and comparing the two statements.

CHRISTMAS IS:

A Christmas tree or Christmas pictures may be the center of the statement "Christmas Is". Same procedure could be followed and students could write and display Christmas poetry.

WHEEL OF LIFE

PURPOSE:

To determine our "multiple selves"

INTRODUCTION:

Each of us is many people. Each of our personal selves communicates in a different way at different times. The center of our "wheel" is self.

General Directions

1. A blank wheel chart of 12-30 segments reproduced for each student.
2. Class members fill in own chart (giving an original title).
3. Teacher may put own chart on board as an example or one of a fictitious student.
4. In each segment, place a field of self:

teacher	member of congregation
parent	U. S. Citizen
daughter	reader
wife	cock etc. . . .
5. Ask students to limit number of fields to number of segments.
6. Point out that some may not have enough to fill entire wheel, but that is O. K.
7. When wheel is complete, have them analyze type of communication required by each segment.

(my students had predetermined three main areas:
verbal, non-verbal, and touch)

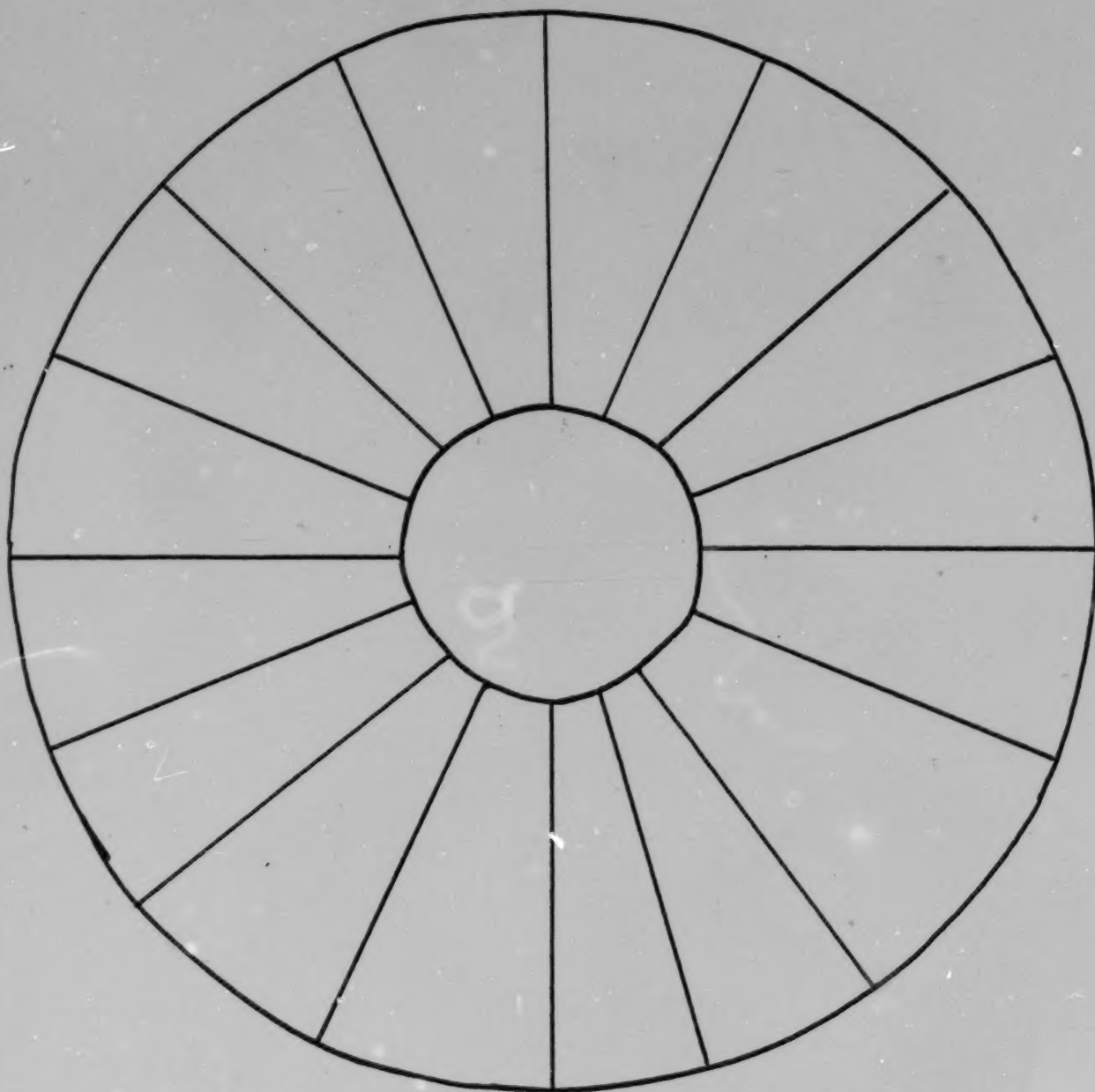
Variations and Additions

- Value Clarification:
1. Rank on scale 1-5 feelings about each.
 2. Total out of a possible 80.
 3. Which could you do without the easiest?
 4. Which would be the hardest to sacrifice?
 5. How do you analyze your life as a result of this exercise?

EVALUATION AND DISCUSSION:

1. How do you feel about the demands made on your life?
2. Which form of communication is easiest/hardest for you?

3. Which would you like to change? Be more/less verbal . . . ?
4. Did all the segments come out alike?
5. What did you learn about others in this group?
6. What did you learn about yourself?



HOW WELL DO YOU KNOW YOURSELF

*Designs in Affective Education, Flyn and LoFaso

OBJECTIVES:

- To see just how difficult it is to see one's own face
- To experience the need for detailed observation of self

PROCEDURE:

1. Each student is to write a brief description of his/her own face such as might be sent to a stranger who is to be met a month from now.
2. Do not put name on paper.
3. Do not let anyone see.
4. Write or print clearly so others in class can read.

Teacher

1. Collect and shuffle the papers.
2. Number each and post on walls around room.
3. Each member then takes a sheet and goes around the room, writing down the number and trying to guess the names.
4. Then each student goes and stands in front of his own description and the others check their lists.

Variations

1. Wanted posters or radio bulletins from F.B.I.
2. Teacher reads descriptions dramatically while students attempt to name culprit.

EVALUATION/DISCUSSION:

1. Why do some people know their own faces fairly well?
2. Is it harder to describe your own face rather than someone else's?
3. What do you notice first about another person's face?
4. How observant of details (eyebrows, scars, shape of ears, jawline, shape of head) are we?
5. How much are we influenced by faces?
6. What kinds of instant judgements do you find yourself making about people based on their facial characteristics and/or expressions?

Follow Up: CREATIVE ACTIVITY

A collage of facial expressions . . . exhibiting one emotion.

Cutting out of pictures from magazines and giving one word titles to them based on response to emotional aspects of expression.

ICE BREAKER: Courtesy of Zoom!

ACTIVITY:

Slap lap

Clap hands

Snap fingers . . . either both hands at same time or alternating fingers which is much better.

Establish rules and rhythm.

Starting person calls out some noun . . . either animal, vegetable or mineral.

Answering person calls out some profession associated with noun.

Person sitting to right of "answeree" must call out -- next noun.

If they miss, must put hands in lap.

Last person to keep rhythm going is acknowledged winner!

Example: Seal! Answer: fisherman

oceanographer

deep sea diver

Stones: geologist

farmer

archeologist

sculptor

Frustrating and Fun!

BOUNDARY BREAKER: Used Car Lot

Introduction: Imagine you are a used car sitting on a Used Car Lot.

1. What model and year are you? Describe your paint job and any optionals.
2. Someone has just bought you. Tell us about your new owner. How do they care for you? Describe them. What is their profession?
3. It is now nighttime. Suddenly you turn on your lights: Where are you? What do you see?
4. Oh, look . . . A car has completely broken down. Its been stripped of everything. What will you give of yourself to help this poor car?

Evaluation/Discussion:

1. Was this a strain on your imagination? How?
2. What did you learn about yourself and others? Were there any surprises?
3. How are people like cars? How are people different from cars?
4. Can you determine how a person may feel about themselves from their choice of cars? How?

Micro Unit: FAMILY HISTORY

PURPOSES:

To gather information about themselves by learning about the generations of people in their family history

To gain appreciation for various backgrounds

To become aware that the group is a melting pot for many nationalities

Activities

1. Gather information about your heritage from your family.
 - a) Design a "tree" then talk with your parents and grandparents about how to complete it. (You may need to go to other people or to the library).
 - b) Use a large piece of poster board to make a chart of your family tree.
 - c) On the basis of the information gained, organize a talk about your family heritage using the chart to illustrate.
2. Try to discover several dates in the past that were particularly important in your family history. Organize a poster of footprints of the past. (Try to have footprints illustrate the period of time and write the date and significant happening.)
3. Talk to grandparents or other family members and try to learn of at least one interesting happening of the past concerning your family that would like to share with the others.
4. Review your family tree to look for names identical to your own.
5. Make a small paper doll or dolls in native costume to place on a flat map showing the area of the world where the majority of your ancestors lived originally. (Include your family name somewhere on the doll).
6. Collect family photographs as far back as you can, on both mother's and father's side of the family. Bring them to class to share if possible.
7. Using the letters in your surname, make a design or picture.

Wordfinders:

1. What's his name
2. Occupational Surnames

EVALUATION:

What sources did you use? What did you learn about your family history that is new and useful in understanding yourself and/or others?

Possible Sources of Information

"Quest for Identity-Americans Go on a Genealogy Kick", U.S. NEWS and WORLD REPORT, July 29, 1974, 77: 41-42.

"Climbing Up and Down Your Family Tree," BUSINESS WEEK, September 30, 1972, p. 65.

Activity: VALUES CLARIFICATION

Ask the students to complete the following:

- If I were an animal, I'd be a _____
- If I were a color, I'd be _____
- If I were a plant, I'd be a _____
- If I were a national figure, I'd be _____
- If I were a book, I'd be _____
- If I could change my name, I'd be _____
- If I were a car, I'd be a _____
- If I were a historical figure, I'd be _____

Make a mobile by using drawings or illustrations of each of the things you decided upon yourself.

Activity: USE OF REFERENCE MATERIAL IN THE LIBRARY

PURPOSE:

To familiarize the students with reference materials that they might not have used previously

To give students an insight into what kinds of information can be obtained and where

Activity - Use the following list in order to locate the information called for below:

The Ocean World of Jacques Cousteau

Who Was When

People in Books

Lee Wards Illustrated Library of Arts and Crafts

Great Composers 1300-1900

Authors and Illustrators of Children's Books

World Atlas

American Surnames by Elsdon C. Smith

Naming Your Baby by Elsdon C. Smith

Home Book of Quotations

Dictionary of American Biography

Who's Who in America

1. Find the author of the quotation "Love sees no faults".
2. Who was William Proud? Where did he live? Write a few paragraphs about his life.
3. Locate a physician from Who's Who 1972-73. List some of the information given about him or her.
4. Find and be ready to tell about any one area of oceanography that is of interest to you.
5. List any three books that have been written about Louis Pasteur.
6. Write a short paragraph about Brighty of the Grand Canyon, by Marguerite Henry.
7. Franz Joseph Haydn was a composer. Where was he born? When? Tell about his early life.
8. What information can you find about George S. Patton in Who Was When?

9. What is a collage? How is it different from other art forms?
10. What was the population of Louisiana in 1860? in 1900? in 1950? in 1970?
11. Find your last name (if possible) and any three others of your choice and write some information about each. What are the five most common surnames in the U.S.?
12. Find your first name (if possible) and give the language it was derived from and its meaning. Find at least two others that you are interested in.

EVALUATION

1. How much new reference materials did the students discover and use?
2. Did students show interest in information gained?
3. How much enthusiasm was generated through the discovery and use of new materials?

POLITICS

OBJECTIVE:

The students will become more aware of the responsibility of voting and staying informed on political offices at all levels.

- I. TO STIMULATE INTEREST, CUT OUT POLITICAL CARTOONS AND NEWSPAPER ARTICLES FOR A BULLETIN BOARD.
- II. START THE UNIT BY BRAINSTORMING THE WORD POLITICS. The word election is bound to come up. The unit should be taught around an election - - local, state, or national in order for students to follow the election in newspapers and other media. Concentrate on a current election.
- III. SUGGESTED ACTIVITIES
 - A. For a values exercise have students list the five most important things they would consider in supporting someone running for an office.
 - B. If the election is for President, have the students pretend they are delegates and must decide who they will support to run for their party.
 - C. After students have determined points to consider about a candidate, have a discussion on how they could find out the information they need to know. Have them consider voting records, etc.
 - D. For a national election, ask the question, "How do you become a delegate to a national convention?" Have the students take a survey of at least ten adults to determine how many actually know the answer. No teachers allowed because the answers will be repetitious and besides the teachers will get mad at you.
 - E. Make reports on the life of famous politicians such as Huey Long. The students find out interesting things.
 - F. Have a guest speaker who is an elected official or running for an office.
 - G. Ask students to find out what precinct they would vote in if they could vote right now. Find out how many people are registered to vote in that precinct. Follow through in the newspaper to see how many people actually voted and how the vote was split.
 - H. Values situation - you have been elected to an office. A close friend and businessman has spent many long hours helping you. Should you repay him by offering to steer business his way when

possible?

IV. FIELD TRIPS

- A. The registrar of voters office. This is a good trip. The students can ask about absentee voting since many have brothers and sisters in college.
- B. The Clerk of Court's office. Here they can find out about voting machines. Maybe they can go to warehouse and actually practice on a machine.
- C. A trip to a city council meeting.
- D. A trip to Baton Rouge when the legislators are in session.

V. EVALUATION

- A. What sources did students find and utilize?
- B. How well informed about current political issues were the students?
- C. How enthusiastic were the students about political issues?

ACTIVITIES

ACTIVITY I

Halloween - - "Disgusting Spooky Menus"

Example: Frankenstein Special

- two thick beaver tongues in posion mushroom sauce
- french fried fingers

Choice of:

- Raw egg

Boiled eyes

Bloody Mary
(fresh from the Vamp)

Students can have a lot of fun with this one!

ACTIVITY II

Assign each student a letter of the alphabet. He is to make a sentence of at least ten words that all begin with his letter. Students may use dictionaries to find and use unfamiliar words. The sentence may be silly, but they should make some sense. Students can try to tell a story with all words beginning with his letter.

Micro Unit: ARCHITECTURE

OBJECTIVES:

- To acquaint the students with the different forms of architecture
- To instill an appreciation of the numerous architectural structures found in this area
- To develop the talents of planning and decision making in planning a model city
- To familiarize the students with the numerous problems which arise in construction
- To utilize the artistic and mathematical talents of the students in X drafting a set of blue prints for their city
- Develop an awareness of the procedures necessary in city planning and restrictions
- To create an understanding of the field of architecture
- To share how architecture affects our lives everyday
- To understand the relationship of historical and present architecture forms
- To enjoy the opportunity to share their own homes and different blue plans

Activities and Projects

1. Acquaint the students with the structures in which each student lives. Have each student bring a picture of their house. Have each student find out pertinent information about the architect, the architecture, the date it was built, the blue prints, and any other important or interesting information which the students might wish to share.
2. Have a group discussion on the materials that each student has brought to class.
3. From the materials which are available have each student draw a scale of the floor plan of their house.
4. Have a local architect come and speak to the group.
5. A hike to explore the different buildings in Sulphur and Maplewood.
6. A field trip to the architect office to see how and what takes place there.
7. A field trip to Lake Charles to see some old Doric, Roman and Ionic architecture.
8. Have a guest speaker from city planning to speak on city planning.
9. Have each student construct their dream home.

10. Construct a model city using plans, restrictions, blueprints, etc.
11. Daily activities of such things are crossword puzzles using different types of structures, identification games with the different styles of architecture, brain teasers using different geometric forms, word pictures with different parts of the buildings, identification game involving different famous architects.

EVALUATIONS:

Did the students learn and enjoy the activities that dealt with architecture theory?

Is the area of architecture and city planning a realistic part of their lives?

Did this project of building a city lead to other items of interest?

Were the students able to identify different style and forms of architecture on the various trips that they made?

Was each student able to express his or her desires and potential in the activities.

In building the city did the students have an opportunity to clarify values both personal and community?

Were the problems of the community made real when it came to the planning and building of the city?

SCAVENGER HUNT

- I. The purposes of this activity are numerous:
 - A. To create an awareness of the vast amount of material that is available in a SPARK center
 - B. To develop research skills for locating specialized information
 - C. To create an atmosphere for building stronger relationships by boundary breaking experiences and activities in the hunt
 - D. To increase Language Arts Skills by the use of dictionary or word find
 - E. To develop an appreciation of the diversity of material in the SPARK Center through individual and group discoveries
 - F. To break down traditional or rigid attitudes about how and where discoveries are made
- II. Select materials you particularly want your students to discover more about which are in your center. (Materials used on the hunt)
 - A. Roget's Thesaurus
 - B. Webster's Third International Unabridged Dictionary
 - C. A globe
 - D. Games
 - E. Pictures and posters
 - F. Calendar of events from McNeese
 - G. Calendar of holidays for the 1976-77 school year
 - H. A Louisiana Bicentennial picture
 - I. Children with blond hair, brown hair, birthdays, tennis shoes
 - J. A room with ceiling blocks
- III. Directions for the hunt
 - A. All answers must be complete before the hunter may end the hunt
 - B. The sequence of completion is not necessarily in sequence

- C. The first one to finish on each hunt will be declared the winner
- D. The winner will be announced only after it has been checked by the Head Hunter
- E. The hunt will be timed. (These hunts took about one hour and fifteen minutes).

IV. See the attached sheets for the three hunts used in the MJH SPARK center.

V. Evaluation

- 1. How did the students respond?
- 2. Did the boundary activities accomplish their goals?
- 3. How did the students accept the challenge?
- 4. Were the students able to accept winning and losing?
- 5. Was this activity too difficult or too easy for the students?
- 6. Did this accomplish the objectives and purposes?

*This hunt is for 7-8 grades. However, it can be adapted to younger children with different clues and hunts.

HUNT 1

1. Draw a picture of the seal of Louisiana
2. What word on page 2561 of the Webster's Third International Unabridged Dictionary means "outcry"?
3. What is behind the United Nation's Building?
4. Who said "They can because they think they can"?
5. What are the dates "Our Town" is being performed at McNeese?
6. What year did the Sabine River become neutral ground?
7. What building in Lake Charles has Roman-Doric column?
8. How many talents are you to develop this year in SPARK? What are they?
9. What piece of music did J. J. Daly publish?
10. Name five values of Qubic.
11. List six owners of the six cylinder Napier.
12. Draw a picture of the person sitting next to you.
13. How many countries are there in Africa? Name them.
14. Find someone who has a birthday in the month of March.
15. Give five honest compliments to five different people in this room.

HUNT 2

1. List seven books you haven't read in the SPARK library.
2. Find out what profession ten people in this room would like to enter.
3. On what latitude is New Orleans located?
4. Find someone who has a birthday in the winter.
5. Find a mobile that has a car. List the name of the ones next to it and name the person who constructed it.
6. Find someone who is wearing tennis shoes. Get their foot print on a piece of paper.
7. You and someone with brown hair think up two designs for use in productive thinking.
8. How many squares are there in the ceiling?
9. Who painted the picture "The Cleaners"?
10. List the first ten entries in Roget's Thesaurus and the last ten.
11. Write a paragraph about all you have done in this hunt using words that begin with the letter of your first name.
12. Sit down and help the person next to you with one clue.
13. Draw a picture of your favorite person in this room.
14. What was the date of the first Vaixhall car?
15. What are the stages of a Saturn Rocket?

HUNT 3

1. List all the holidays you have this school year.
2. List all the games on the game table.
3. Help the person next to you with one of their items.
4. Find a quotation from Mark Twain.
5. How many book covers are on the wonderful world of book dividers?
6. Do three nice things for three different people in the class.
7. List how many categories the productive thinking pictures fall into.
8. What picture did William Harnett paint?
9. Write a story about how the people in this room are acting right now.
10. List the islands in the Pacific Ocean.
11. What building in Lake Charles is derived from Classical and Green Style and cost \$180,137 in 1911?
12. The vening surf is by what artist.
13. List the first ten words and the last ten words in the Webster's Dictionary.
14. Who did Louisiana belong to in 1776?
15. List all the events at MSU in November.

Micro Unit: ANIMALS

OBJECTIVES:

To actively involve the students in meaningful research through various sources

To allow students to familiarize themselves with a particular animal through investigation, so they can transpose its characteristics to an animated character

To provide encounters which encourage creativity, organization, imagination, freedom of choice, sharing of information, etc.

GROUP DISCUSSION:

Materials - Study prints of many animals

Procedure - From the many pictures, have students choose one to take to group discussion

1. Why did you choose that animal picture?
2. If you had a chance, would you choose another animal?
3. Which animal would you like to know more about?
4. Zero in on one animal only. What facts do you already know about it? Now, what unusual and interesting facts can you find about it?
5. How are they born? How do they care for the young?
6. Where is it naturally found? Does it hibernate or migrate?
7. Is yours a pre-historic animal? Domesticated? Endangered species?
8. Is the animal naturally camouflaged? Who are its predators?

GUIDE TO UNIT:

Each student is to research one animal using several sources. Using this information, each person is to compile a booklet of his own. Included should be a list of facts obtained, then using the facts, a paragraph sheet should follow. Each SPARK student is to be as creative as possible using the following as a guide:

Title Page
 Table of Contents
 Fact sheet
 Paragraph sheet
 Illustrations
 Your own animated animal story
 Your own brainteaser, rhyme, jumble, crossword puzzle, etc.

Something unique - that no one else will have, bring, make or do.
 (let it be a secret - except to the teacher)
 Participate and contribute to one of the three learning centers
 Choose several sheets to work from the learning centers
 Create your animal
 Be prepared to share your folder with the class in an interesting
 and brief fashion.

CREATIVE ACTIVITY:

Materials - Construction paper, masking tape, markers, twine, etc.

Procedure - Students may be allowed to bring to class materials to create their own animal. The creation is to take place in class, however.

GAME IDEAS:

Anchor-Intermediate Language Arts by Mary E. Platts, p. 102, "You Dirty Dog".

Excellent vocabulary study in game form, p. 184, "Camouflage".

Using Halloween theme words are camouflaged.

LEARNING CENTERS:

Wanted: Dead or Alive

(from Center Stuff for Nooks, Crannies, and Corners - a KID'S STUFF BOOK)

On two large envelopes place words Dead and Alive. Object is for students to sort cards into correct stacks - - as to it being living or nonliving. They are to contribute words on clean cards provided - - one for Dead and one for Alive. They can check work for D or A should be on reverse side of cards. Some can be both, depending on its condition.

Sample cards:

leaves	tree	door	acorn
--------	------	------	-------

Fact on Opinion

Materials - two cans labeled F and O - - cards to be placed in cans.

As students research they are to look for profound facts to contribute here. Object is to read statement on card and place it in correct can. F or O should be on back of cards for checking purposes.

CONCENTRATION:

Materials - Chart with pockets numbered to 24
 Clean index cards

Object is to have students contribute interesting vocabulary words to this center. When words are in (at least 12). Place the same word on two cards so there is a match. Game is played just as the TV version. Two players take turns revealing two cards each play until all cards are matched and player holding most cards is the winner.

FILM: "Velveteen Rabbit"

"Velveteen Rabbit" is an excellent film to spark imagination toward creative writing about the animal student has researched.

BULLETIN BOARD: "Hall of Fame"

"Hall of Fame" is a creative story about animal in animated form (such as Snoopy or Charlotte's Web) is written with idea of making their animal famous. Class votes on the best 5 creations, and they are entered in hall of fame by name. (Some were Super Skunk, Disco Duck, etc.)

EVALUATION:

1. Student research product.
2. Enthusiastic participation in discussions, activities, learning centers, research, etc.

NAMES

Names for Pets

Think of a good name for —

1. A little, white kitten.

● _____

2. A happy, yellow canary.

3. A funny brown and white puppy.

4. A fast, black pony.

● _____

5. A rabbit with soft, white fur.

6. A bright yellow goldfish.

WANTED: DEAD OR ALIVE

Take a walking field trip around the school grounds or in the neighborhood. Make a list of all living and non-living things you see. Classify them as living or non-living by checking the appropriate column.

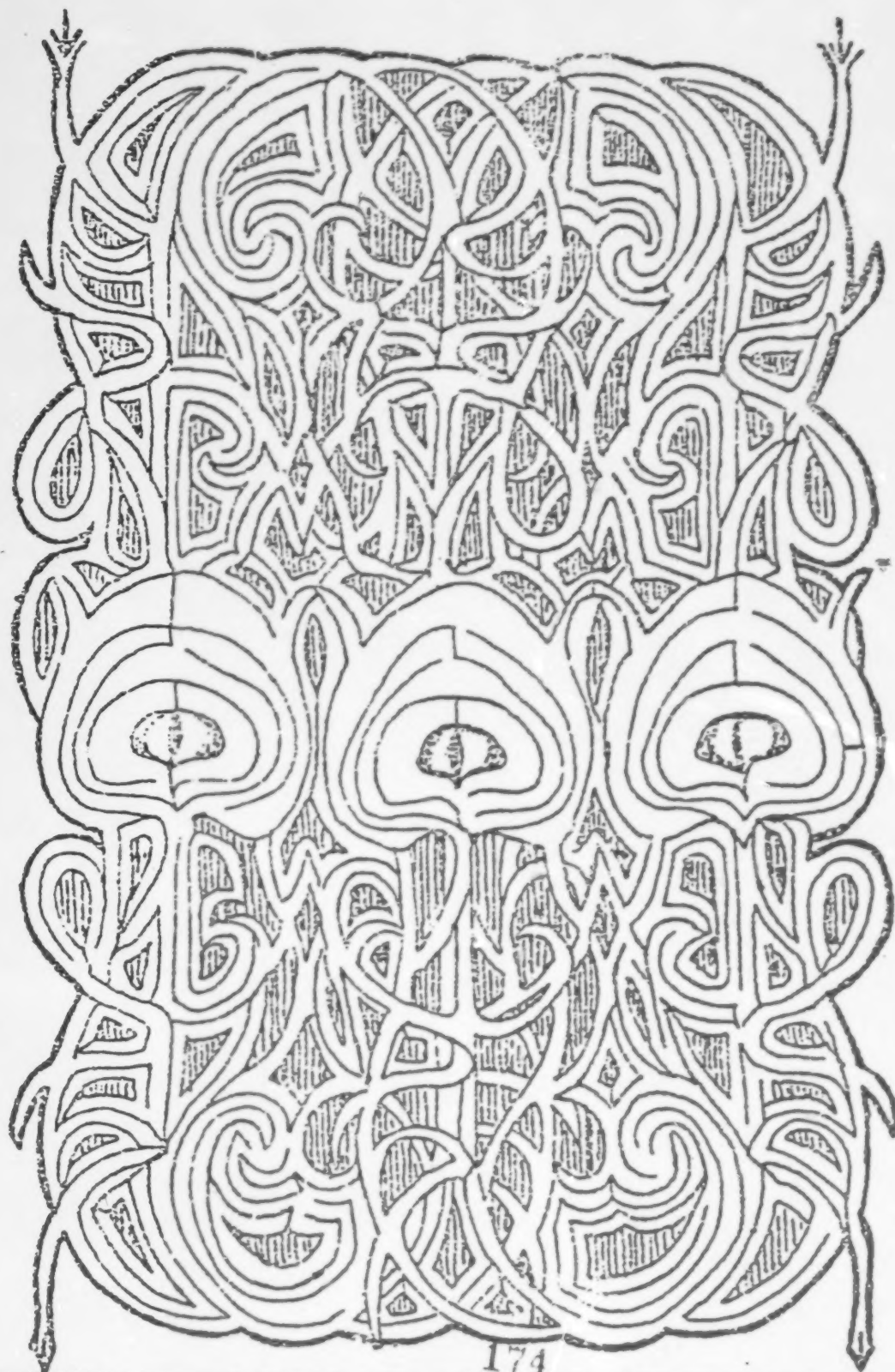


List of things seen	Living	Non-living

When you return from the field trip, have a class discussion about the observation of living and non-living things.

16. LADYBUGS

My daughter claims there are three ladybugs in the center of this maze. Your problem is, like all ladybugs, to fly away home.



Name _____

Be a Shutter Bug

Solve each problem. Beside each problem is a letter. Find the answer in the secret message and write the matching letter on the line.



C $\begin{array}{r} 647 \\ \times 59 \\ \hline \end{array}$

A $\begin{array}{r} 876 \\ \times 34 \\ \hline \end{array}$

H $\begin{array}{r} 563 \\ \times 47 \\ \hline \end{array}$

B $\begin{array}{r} 954 \\ \times 76 \\ \hline \end{array}$

I $\begin{array}{r} 462 \\ \times 87 \\ \hline \end{array}$

Y $\begin{array}{r} 503 \\ \times 65 \\ \hline \end{array}$

E $\begin{array}{r} 765 \\ \times 58 \\ \hline \end{array}$

O $\begin{array}{r} 307 \\ \times 49 \\ \hline \end{array}$

S $\begin{array}{r} 505 \\ \times 32 \\ \hline \end{array}$

Secret Message:

20,320 82,344 37,895 38,173 27,683 44,370 44,370 20,320 44,370

..... Fold along this line before starting.

Answer Key:

A shutter bug tells his subject to Say Cheese!

175

Name _____

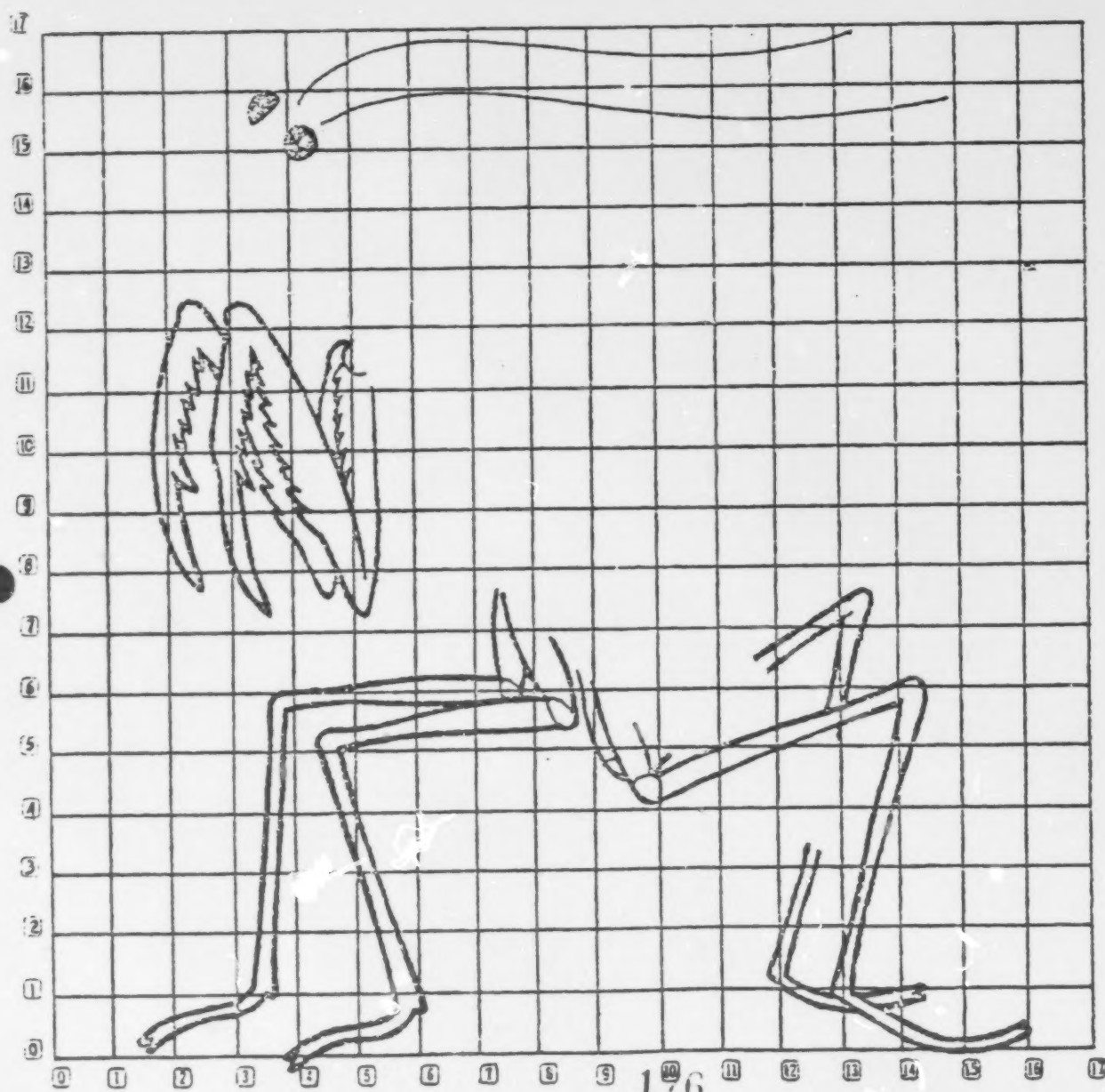
What's Bugging You?

Plot the following sets of points. Connect the points in the order they were plotted.



Don't forget to connect the last point to the first point.

- | | | |
|-----------|-----------|------------|
| 1.(3, 14) | 5.(6, 11) | 9.(13, 3) |
| 2.(3, 15) | 6.(11, 7) | 10.(10, 5) |
| 3.(4, 16) | 7.(16, 2) | 11.(6, 9) |
| 4.(5, 15) | 8.(15, 2) | 12.(5, 12) |



WANTED: DEAD OR ALIVE

All living things change their size and shape,
need food and air, and reproduce themselves.



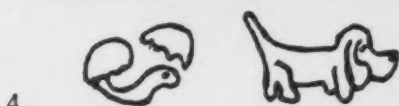
1. Compare our growth.



2. Compare our food intake-



3. Compare our oxygen (air) intake.

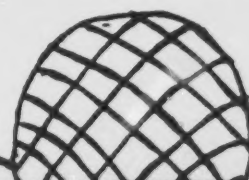


4. Compare the way our babies are born.



5. Compare the way we move.

Compare yourself to one other living thing.
Write about your differences and similarities.



WANTED: DEAD OR ALIVE



1. Tell how the two things above are different.



2. How are the above two items alike?



3. How are the shoe and house alike?

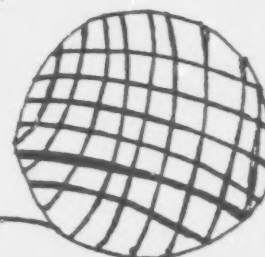


4. How are the pencil and the boy different?

5. From the conclusions you have made above, tell what all living things have in common. There should be four.

- (a) _____
 (b) _____
 (c) _____
 (d) _____

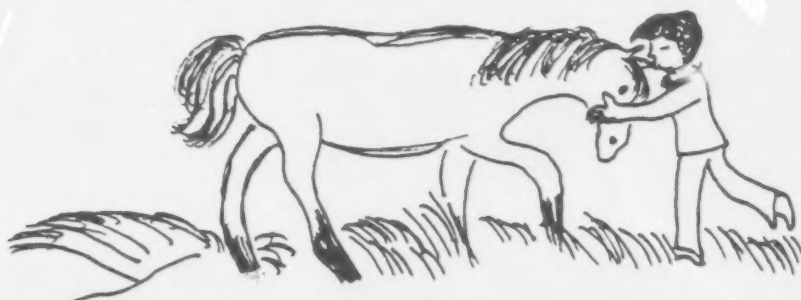
Cut out a magazine picture and glue it on a sheet of drawing paper. List all the living and non-living things you see in the picture.



Name _____ Date _____

UNFINISHED STORIES (a)

Write three separate endings for the story below. The first ending should be a happy ending. The second ending should be a sad ending. The third ending should be a ridiculous ending. Write each ending on a separate piece of paper. Don't forget to give an interesting title for each of your three stories.



A long, low whistle flowed gently over the grass to reach ears that suddenly pricked up in eager anticipation. Neighing in answer, Dutch Brand tossed his head and broke into a slow canter. Across the paddock he moved in graceful, rhythmic strides toward the boy named Michael. Dutch Brandy was three years old. He was the color of buckskin and had a dark, flowing mane and black-stockinged feet. His coat glistened with good health and the care that only Michael could give. They understood each other as well as any two creatures on earth. How could anyone think to part them?

"I run a business, not a sanctuary," Mr. Devin had stated irritably. "I make a living selling the livestock I raise. I can't afford to keep every horse or dog or stray animal you take a fancy to. Grow up, boy. Don't you want to go to school?"

"No!" thought Michael as he stroked Dutch Brandy's face. "I don't want to go anywhere. That's just an excuse for selling you. If there was more time, I'd go to work. I'm thirteen and strong. I could help with the haying and ride horses for other people. I'd do all sorts of odd jobs. I'd do anything to keep you."

But there was no more time. Mr Ellsworth, the rich owner of a paper factory in New Hampshire (who probably knew nothing about horses at all) was coming that afternoon to see Dutch Brandy. What could Michael do?

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FINISH THE STORY

Dip Duck

Dip Duck did not like his house. He did not like his food. He did not like his toys. He did not like a thing!

One day Dip Duck said, "I know what I will do."

Then Dip Duck _____

PHOTOGRAPHY MINICOURSE

- OBJECTIVES: To provide an interesting activity for boys and girls of all ages.
 To introduce students to a useful hobby and profession.
 To give educational guidance and help members develop skills in taking and using pictures.
 To help students gain an appreciation of photography as an art, as a science, and as a communication tool..
 To provide experience in recording events, ideas, and situations in picture form for study or reference.

- I. GIVE A BRIEF introduction to photography. Show different types of cameras that students own, as simple, adjustable, reflex, 35mm, etc. Have members with adjustable cameras set them at f/16 and 1/60 second for all of this unit. Show parts of the simplest camera and explain functions. (Lens, shutter, viewfinder, winding knob, locking device that keeps camera closed, film spool, film plane.)

Show film, as well as where film instructions are given, and how to load and close camera. Unroll a roll of film and show the protective backing paper, how the film is fastened to it, the emulsion (dull) side, and the base (shiny) side.

Demonstrate how to hold and handle both eye-level and waist-level cameras. Stress holding camera steady and squeezing shutter release. Demonstrate mirror test for holding camera steady. Have students practice.

Use roll of demonstration film to show date and film size on box, protective wrapping seal. Demonstrate loading and unloading and film advancement. Have each student load his own camera.

- II. REVIEW HOLDING OF camera while taking pictures. Stress elbows against body, feet 18 inches apart, camera braced against body, holding breath while shutter is squeezed, not pushed.

Show photographs of different subjects that have good and poor composition. Discuss background, landscapes, framing, converging lines of buildings, distance from various subjects, action shots, animals, etc. (and lighting).

Discuss type of pictures that students want to take at first, and plan a trip to a park, college campus, farm, etc. where pictures can be made.

Demonstrate how a pinhole camera can be made and used and have students bring materials to make one or make one at home if they so desire.

- III. TAKE A TRIP to desired place for picture making. Pose animals and people and let members take pictures of them from different angles. Help them compose landscape shots. Show how to pose a person in natural light so that

Page 2 - Photography

shadows on his face will not be too dark. Show suitable backgrounds for people. Show how to pose people so that they are doing something and not just staring into the camera. Take shots of each kind so they can compare the results.

Have students send pictures off to be developed so that they may be evaluated at the next class meeting.

- IV. HAVE STUDENTS DIVIDE their pictures into different groups . . . landscapes, people, animals, action, etc. Let students take turns evaluating their own pictures taking each group separately. Let them decide which they think are best and why; and also which could use improvement and why.

Show other pictures that show mistakes that theirs did not and point out causes for these mistakes . . .

- Foggy edges or irregular white streaks and areas in picture.
- Part of the picture obscured or blacked out . . .
- Foreground blurred, background clear, and just the opposite . . .
- Part of subject blurred
- Foggy or misty subject, as though taken on a foggy day . . .
- Part of the subject cut off . . .
- Fuzzy or blurred in all areas . . .

Show how to handle negatives and why; and how to file them in envelopes. Have students begin a negative file.

Demonstrate how to mount pictures and label them to correspond with the negatives. Discuss which pictures could be enlarged satisfactorily and which pictures would benefit from cropping and enlarging. Use cropping ls to demonstrate this.

- V. REVIEW CAMERA CARE and handling. Emphasize the importance of keeping the lens clean and keeping the camera out of moist, hot, or dusty places that might injure the camera or damage the film.

Discuss types of pictures . . . documentary and storytelling. Plan a sequence of storytelling shots. Let each student plan his own sequence and then have him draw a simple picture of each shot and write captions for each shot. They should have at least five shots in the sequence. Discuss each, make suggestions.

Plan a trip to the location (if necessary) where the various sequences may be shot. Some could use the same or similar sequence posing different people in the pictures. Sequences can also be shot at home if some students desire to do so.

- VI. TAKE A TRIP to a location where sequences are to be made. Help students pose shots for sequences, stand at proper distance from subjects, try different angles for the shots, watch for pleasing (not distracting) backgrounds, etc.

Have students send pictures off for developing so that they will be ready

Page 3 - Photography

for the next class meeting.

- VII. EVALUATE PICTURES TAKEN on the trip of the sequences. Let each student tell about his pictures, pointing out good and weak points of each shot. Let other students also comment and give suggestions.

Prepare sequences on poster board for display. Discuss lettering for captions that will enhance, rather than distract from their exhibits. Color of poster board should also be considered. Display sequences in library or classroom.

Show a picture story without captions or commentary. Have each student write a title for the series and a caption for each picture; also have him identify the audience . . . age, place, etc.

Discuss the differences in students' interpretations of the pictures. What did the pictures include that was confusing or misleading? What did they include that was helpful? What might have been included that would have been more helpful?

- VIII. Lighting: DISCUSS FRONT, SIDE, BACK, and flash lighting. Review briefly factors in basic picture composition. Evaluate from the standpoint of composition photos taken at previous meetings. Then discuss the same pictures from the standpoint of pleasing use lighting.

Demonstrate front, side, and back lighting. Let students study each type of lighting through their camera viewfinders. Discuss which is most flattering or pleasing for people and how lighting can dramatize a common scene. Look at examples in magazines and photo albums.

Discuss flash photography.

STRESS DON'T'S . . .

- don't get closer to subject than 5 feet
- don't shoot directly into a shiny surface
(mirror, window)
- don't place subject too close to a wall . . .
- don't depend on old, outdated flash batteries . . .
- don't use flashbulbs that have been dropped or damaged

Point out that flash-on-the-camera lighting is front lighting. Have each student take one or two flash pictures in the classroom. Then go outside of the building and pose subjects (or move around subjects) so that examples are taken of front, side, and back lighting. Have some shots of buildings and some of people or animals and landscapes.

Send pictures off to be developed so they may be discussed at the next class.

- IX. HAVE PHOTOGRAPHER VISIT class and give demonstration of various types of adjustable, automatic, and semiautomatic cameras. Let students display pictures that they have taken and let him give suggestions on how

Page 4 - Photography

pictures and picture stories could be improved.

- X. RESHOOT SOME OF the shots that the photographer gave suggestions about. Take group outdoors and demonstrate the differences in brightness between subjects in sunlight and in shade. Use light meter and also cameras with built in light meters. Explain film latitude in relation to these examples.

Depth of field: Show how to use a depth of field scale on adjustable cameras.

Have students shoot subjects at different distances from the camera showing:

- Great depth of field . . .
- Foreground in focus, background out of focus . . .
- Background in focus, foreground out of focus . . .

Send pictures off for development. Plan trip to photo studio.

- XI. EVALUATE SHOTS TAKEN at last class meeting. Plan photography show . . .

Evaluate unit on photography . . .

TERMS IN PHOTOGRAPHYSTUDENTS SHOULD LEARN

*adjustable camera	*shutter speed	*fill-in flash
*automatic camera	*ASA speed	*guide numbers
*Lens	*camera angles	*light source
*camera diaphragm	*front lighting	*overexposure
*view finder	*side lighting	*picture composition
*shutter	*back lighting	*semiautomatic camera
*focus	*picture-story	*synchronization
*negative	*B-C unit	*underexposure
*positive	*bounce flash	*film latitude
*shutter	*close-up lens	*depth of field
*focus	*electronic flash	*lens openings: f-numbers
*available light	*contrast-high and low	*Light meter

RESOURCE PEOPLE: Bill Gabbert . . . Lake Charles, Bill Gabbert Studio

BRAIN TEASERS

1. The label on a certain brand of merchandise bears the words CHOICE QUALITY in capital letters. If you hold a thin glass rod over these words and read through it, QUALITY appears upside down but CHOICE remains right side up. Why is this?
2. If on a ten-day vacation you drank twice as much water each day as you drank the before, and if you drank a gallon the 10th day, on what day would you have drunk $\frac{1}{2}$ a gallon.
3. In the following Messay (or messy-essay), underline every word, sign, symbol, number or phrase that in any way indicates or represents the idea of TWO. Take care not to underline anything that does not come under these two headings, or does not relate to or convey the idea of TWO.

Mark Twain took but two seconds to recheck his observation of the binary stars in the constellation Gemini. His second result agreed with that obtained by the binomial theorem in his parents' duplex apartment. "A pair of deuces," he repeated as the twins came in together. "Too late!" said the couple, starting to sing a duet. Only a fortnight ago they had planted biennials where the byway met the by-pass (a Siamese connection in the aqueduct). Since this once again seemed like double-crossing, Mark Twain duplicated his order for a brace of partridges and drove off between them, in a tandem drawn by a yolk of oxen with dual personalities.

4. Using every letter in the word ASTRONOMERS just once, can you make three words that would make astronomers sad?
5. In a beauty contest the six contestants stood lined up facing the judges. The prize was given to the only girl whose name began with the same letter as that of her state; only, of course, the judges didn't know this until the contest was over. From the description below, you will be able to write each girl's name opposite her state, and pick out the prize winner.

MISS OHIO wasn't on speaking terms with DOROTHY.
 OLGA was engaged to MISS DELAWARE'S brother.
 MARY and MISS MARYLAND were at opposite ends.
 DOROTHY was at the judges' right, next to MISS MAINE.
 Neither MONA nor VERA represented Ohio.
 MISS VERMONT was between KATHY and MISS DELAWARE.
 MISS KANSAS was between OLGA and MISS MAINE.
 VERA was not next to the girl at the judges' left.

PUPPETS AND PUPPETRY

OBJECTIVES:

To encourage student interest in an old art that is making a "come back" in recent years

To acquaint the children with the many facets of stage performing

To allow the shy child an opportunity to perform before an audience, yet all that's seen is the puppet

To develop within the child a sense of responsibility, team work, precision, yet most of all a sense of accomplishment

SUGGESTED TIME:

at least 3 weeks . . . at the most, a life time.

MOTIVATION TO UNIT:

students observed a puppet show performed by high-school students

CONTENT:

Puppets are not a toy, they are a tool through which one can teach and entertain. When a human manipulates a puppet or marionette, it becomes the character you wish it to be.

The care of a puppet is one of the first lessons.

Strengthening one's arm, holding it straight above the head is vital for long periods of time.

The manipulating of a puppet, giving it character, and synchronizing words with its mouth all take much practice.

RESOURCE BOOKS USED:

Puppetry Today by Helen Binyon
Shadow Puppets by Olive Blackham
Art of the Puppet by Bil Barid
Marionettes by Edith Flack Ackley

RESOURCE FILMS USED:

"The Secret Way"
 "The Rabbit Who Wanted
 Red Wings"

*California Productions booklets

*Field Trip: Lake Charles Civic Center -
 Pinocchio"

- Marionette show

Creative Activities:

A. MATERIALS:

old socks
various fabrics
markers
buttons cardboard

PROCEDURE:

Each child creates his own puppet from various materials. Some are animals and some have human characteristics. The heel of the sock is used for the lower jaw.

B. CREATIVE WRITING (Autobiography of a Puppet)

After individual puppets are completed, each pupil writes up an autobiography for that puppet. Creating a story about an inanimate figure may be easier than the self-conscious effort of writing one's own life story. Questions such as these should stimulate thinking.

How old is the puppet? Where does it live? Who are some of its friends? What does it like to do in its spare time?

These questions are shared with the group as the SPARK student manipulates his puppet to "tell" his life story.

C. SCRIPT WRITING

After viewing the film of clay puppets, "The Secret Way", each SPARK student quickly writes down as many morals to the story as he can remember. After a period of sharing the various lessons learned from this story, everyone will be able to more easily relate to the fact... every story needs a theme, lesson, oral, central idea, etc.

At this point each child is encouraged to choose a moral and write his on creative script. Dialogue, narration or part of both should be the style for a puppet script.

D. PRODUCING A PROGRAM (for Library Classes and Parents)

When students have mastered the few basic skills they are capable of, they choose an appropriate. Prerecorded materials are the first and easiest for public performances. More mature students, allowed time could produce programs that incorporated as-libing.

EVALUATION:

1. Student products
2. Enjoyment of students
3. Knowledge gained as evidenced by products, discussion, etc.

CREATIVE WRITING

PURPOSE:

To allow students to express themselves through creative writing
 To help them enlarge their vocabulary by using the thesaurus

USING TWO LEARNING CENTERS:

#1:THESAURUS - adapted from CREATIVE BULLETIN BOARDS FOR JR. HIGH ENGLISH
 by Joanne Hornick (section on "Use Specific Words" and
 "the Thesaurus").

Materials: Poster, magic marker, 5 index cards, several editions of a
 Thesaurus

Procedure:

prepare poster as shown in book on the Thesaurus;
 prepare 5 index cards as shown in book on "Use Specific Words";
example: Instead of "dark" . . .

Object:

Using the Thesaurus, find and write synonyms for the words on index
 cards provided. Work is done in students' composition books.

#2:CONTROVERSIAL ISSUES: EQUAL RIGHTS OF WOMEN

Materials: Scholastic Poster entitled "Who Are These Mystery Women?"

Album with pages of an article, "Are Men and Women Created
 Equal?"

Procedure:

increase one's knowledge of famous women through reading information
 on poster and book.

Object:

After reading materials, follow directions which state: Choose one
 topic on which to write.

- 1) Tell why you think your mother should be considered among famous
 women of America.

- 2) Tell why you think you will grow up to be a famous American.
- 3) Tell why you think women should or should not have equal rights with men.

EVALUATION

- 1) Creative endeavors of students with their posters.
- 2) Creative expression of students as evidenced by their writing and oral discussions.

TALK TO THE DEAF

OBJECTIVE:

- To introduce students to a silent world
- To become aware that all people with disabilities are not "dumb"
- To actually learn to communicate with deaf persons through the manual alphabet and sign language
- To allow the children to learn this, another language, another way to communicate

SUGGESTED TIME:

once learned it, may be used always

PROCEDURE:

Using the Sign Language Book everyone should first learn the manual alphabet. Next there are simple signs to learn that represent whole words. As these are mastered, usually the younger students begin communicating more rapidly than older ones.

As the two guest speakers emphasized, many deaf persons read lips, so it is important to say the word as you sign or spell it. If one is right-handed then he normally signs with that hand. However, many signs are accomplished with both hands. Most signs are practical

RESOURCE BOOKS USED:

"The Signed English Dictionary for Preschool and Elementary", Gallaudet College Press, Washington, D.C., 1975.

"Talk to the Deaf"

FIELD TRIP:

As a culminating activity the group took a trip to Sulphur High School and communicated with four deaf students about 45 minutes.

RESOURCE PERSONS:

Mrs. Betty Cryer - interpreter - Westlake, Louisiana
Mrs. Brouhard - teacher - interpreter - Sulphur High School

FILM:

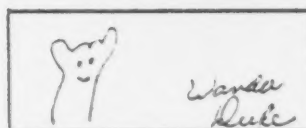
"Helen Keller and Her Teacher"

"Magic of Communicating"

ACTIVITIES:

- I. Most activities are centered around practicing sign language and and "reading" signs from one another.
- II. Art - Using the Manual Alphabet, each child draws his own hand as it forms a letter of his choice. After the outline is drawn he then creates a drawing using that outline shape. Paints, crayons, markers are great media. He then labels his art piece with the letter it forms and signs his name.

EXAMPLE:



- III. Names - Each child chose a sign for himself in this language. Thus, they will be able to introduce themselves to the deaf with their own sign. The sign usually signifies something that person enjoys.

EVALUATION

1. Ability of students to communicate through manual alphabet and sign language.
2. Observation of students' awareness of using another way to communicate.

Micro Unit: MONEY

OBJECTIVES:

- To find out about the banking system and checking accounts
- To investigate barter and its inadequacies in our society
- To develop and compare budgets

ACTIVITIES:

1. The Economic Mainspring - desires vs. needs.
Learning Magazine - August/September, 1974.
2. Bartering - students bring a set number of items to class which they use in bartering for other desired or needed items.

Follow-up discussion - inadequacies and possible adequacies of bartering in today's society; use of bartering in certain age groups.

3. Game Simulation - writing commercial checks from GAME SIM Unit 7, Activity 4/5.
4. Taxing Situation - Senior Scholastic, April 7, 1977 (#3). Students prepare simple income tax form.

Discussion - Evaluation - Frustrations experienced: awareness of needs of skills in math, reading comprehension, reading to follow directions; empathetic understanding for parents who must prepare a yearly return and perhaps pay additional tax.

5. Designing a product - attachment #1

Follow-up discussion - constitution's business clauses "assures that a person could own his own inventions that opened way for free enterprise which led to economic adventure, competition and sharing.

Resource - Dynamic Freedoms. Free Enterprise an American Invention - can be research from Lake Charles Scottish Rite of Freemasonry, P. O. Box 542, Lake Charles, Louisiana - or from The Supreme Council, 33rd, 1733 16th Street, N.W., Washington, D.C. 20009 at 20 cents per copy.

6. Standard of Living - Learning Magazine Starting Points Economics, August/September, 1974. Students use newspaper ads, catalogs, etc. to simulate household "shopping" for food, housing, transportation, etc. Set up two different budgets such as Family A's monthly budget of an income of \$550 monthly and Family B's budget of a monthly income of \$1,000.

- a. Discussion - Evaluation - Is standard of living the ultimate measure of what makes a good life - - in what ways might a pre-industrial tribe have been better off than we are?
- b. Extension - Planning and decision making - Have students plan a bedroom each would like to have. Pretend they each have \$400.00 (or whatever amount) to spend on decorating and furnishing this room. Have them list the things they would buy and how much each item would cost. (Catalogs, magazines, newspapers, etc. can be used for this.) Students may create models or sketches of what this room would look like.
- c. Discussion - Based on students' lists and including such questions as:
 - 1) How did you decide on the items you would buy?
 - 2) If you found more than one price for the same item, why might the prices differ?
 - 3) How much sales tax would you pay for each item? If you did not include sales tax, you may have to eliminate an item from your list. Which one? Why?
 - 4) Before buying the things on your list, what should you know about them besides price?
7. Logic Problem - A bank Organization (Attachment #2).
8. Field Trip - Lakeside National Bank - Vicki Goss, guide.
9. Evaluation - From this unit I discovered that . . .
 From this unit I realized . . . about myself in
 relation to money.
 In this unit I liked . . . activity the most/the least.
10. Values - Brainstorm word "riches".
 - List the riches in 5 people you know and care for.
 - Consider: Have you revealed these riches to them? If so, how.
 - List the riches you know of in yourself.
 - List the riches others have revealed to you as yours.
 - How have you shared them?
 - Evaluation: 1) What did you find out about yourself.
 2) How do you feel about the meaning of "riches" now?

PURPOSE:

To design a product and to establish a real or simulated factory

PROCEDURE:

1. Design a product.

You may design an original product or you might choose to manufacture a familiar commodity (books, cakes, banks, etc.)

2. Make prototypes.

Do this in pairs - Some limitations:

- a) simple to make
- b) easily available
- c) useful
- d) price of production under \$1.01

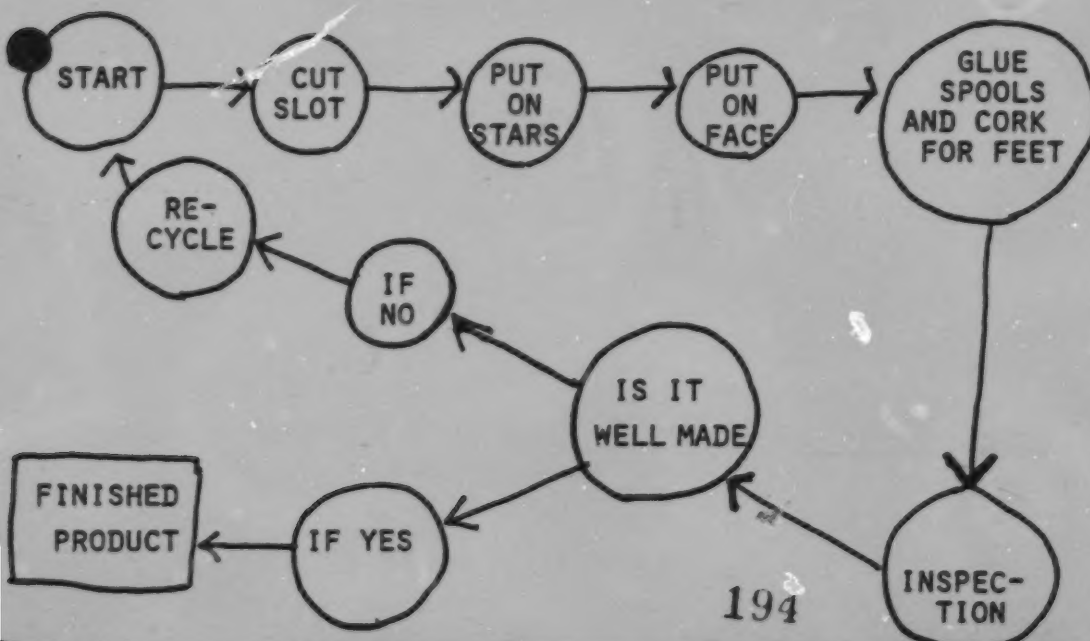
3. Do some planning.

- a) do some sketching
- b) make a drawing
- c) gather materials (who brings what)
- d) make a sample to show to others, etc.

4. Describe your product to the class.

5. Have a class vote on the product to be manufactured.

6. Make a flow chart of the various processes in the manufacturing of your product (really, this should be No. 4, No. 4 should be No. 5, and No. 5 should be No. 6 - this one.)

SAMPLE FLOW CHART FOR MAKING A PIGGY BANK



A BANK ORGANIZATION

The organization of a bank in a midwestern community consists of a manager, assistant manager, cashier, clerk, teller, and stenographer. The names of the personnel, in alphabetical order, are Mr. Burns, Mr. Cox, Miss Gray, Mrs. Jones, Miss Lewis, and Mr. Roberts. The following facts are known about these people:

1. Mr. Burns is a bachelor.
2. The teller is Miss Gray's step-sister.
3. Mr. Cox is twenty-five years old.
4. The cashier is the stenographer's son-in-law.
5. Mr. Roberts is the manager's neighbor.
6. The assistant manager is the manager's grandson.

WHAT POSITION DOES EACH PERSON HOLD IN THE BANK?

Answer Key: A BANK ORGANIZATION

Burns - assistant manager

Cox - cashier

Gray - clerk

Jones - manager

Lewis - teller

Roberts - stenographer

Lifescills A TAXING SITUATION

Cindy arrived at Lisa's to find Lisa doing what looked like math exercises. "I thought we were going to the movies," Cindy said.

"We are... after I finish this."

"Since when is bookkeeping more important than Kris Kristofferson?"

"Since I found out the federal government owes me money, Kris Kristofferson can wait."

"What do you mean?"

"Look. You have a part-time job. Right? Does your boss take out income tax?"

Cindy shrugged. "I'm not sure."

"Well, dummy, don't you ever check your payroll deductions?"

"What's that?"

"It's that piece of paper with all the numbers on it attached to your paycheck."

"Oh, I usually throw that away. Is it important?"

"Well, it's important—but not vital. Did Mr. Long give you a W-2 form in January?"

"You mean that little piece of paper that said how much I made last year? I've got it somewhere."

"Do you remember how much you made?" Lisa asked.

"That I *do* remember," Cindy grinned. "Not nearly enough. I didn't even clear \$2,000 last year."

"Well, at least they won't throw you in jail. If you made less than \$2,450 last year, you don't have to file an income tax return."

"But," Cindy frowned. "We're just kids. I mean, we haven't even graduated from high school. Don't you have to be 21 before you pay taxes?"

"Nope. Anyone at any age who makes \$2,450 or more must file a return."

"At least I don't have to bother."

"But maybe you should. Look, Mr. Long was probably taking taxes out of the money you earned. And

since you earned under \$2,000, you're probably entitled to a refund."

"How do I get it?"

"Here. Take a look at my tax form. We'll go over it step by step. That is, if you don't mind being late to the movie."

"Forget the movie. Forget Kris Kristofferson. This is my money we're talking about."

Lisa laughed. "Okay. This is a short income tax form as opposed to a long one."

"What's the difference?"

"You only use the long form if you have a lot of deductions—like big medical bills. At our age, we usually don't have any deductions—or at least not enough to make a tax difference. And since we usually aren't getting income from other sources, we can use the short form."

How to Do It...

Study form 1040A (page 33) and fill in the personal information requested. You may claim yourself as a dependent under 6a. Your parents may also claim you as a dependent. Line 8 gives you the opportunity to donate \$1 of your taxes to the Presidential election campaign fund.

Sections 9-12 ask you to indicate your earnings as listed on your W-2 form, plus any additional income (such as interest from savings accounts or dividends from stocks and bonds). Earnings, interest, and dividends are added together to give you your adjusted gross income.

Not all of this income is subject to taxes, however. First you can claim your deductions (see Sections 13-15). If you are single, for example, on line 13a you enter either \$1700 or 16% of your adjusted gross income (whichever is greater). This amount may not exceed \$2400. (Consult the tax booklet if you are married or the

head of a household.)

Next, figure the exemptions you may claim. If single and not the head of a household, you may claim one exemption, or \$750. Subtract that amount from line 13c to get your taxable income.

You'll find your tax rate in the taxable section of the Internal Revenue Service instruction booklet. (Sample of table for single persons on p. 33.) Find the monetary range closest to the amount of your taxable income. Read across the column to find the basic tax on your income.

Next, you'll want to figure your general tax credit. First, go back to 6d, multiply that number (probably one) times 35 and enter the amount on line 17a. Then go back to line 15, and take 2% of the amount on line 15 (not more than \$180) for line 17b. Compare 17a and 17b, and enter whichever amount is larger on line 17c. Subtract line 17c from line 16 and enter the difference on line 18a. (If the amount on 17c is larger than that on 16, enter zero on line 18a.)

Move along to line 20a. Here you enter the amount of money your employer withheld from your salary. Check your W-2 form. These forms are required by law to be distributed by employers in January. This will tell you how much tax your employer withheld. You probably won't be concerned with sections 20b, c, and d.

Record your total figure from 20a on line 21. If line 19 is larger than line 21, you owe the I.R.S. money. But if line 21 is larger than line 19, subtract 19 from 21 and note the difference on line 23. This is your tax refund.

Sign this form and attach a W-2 statement to it. Then wait for your refund. Just make sure you get the form in the mail before midnight, April 15. (And make sure you've

filled in your social security number correctly or you won't get credit for paying your taxes.) Refunds usually take 4-6 weeks to arrive. The earlier you send in your form, the quicker you'll get your money. And now that you've taken care of the federal government, what about the state and city you live in? Some states require taxes while others don't. Check into it. You may not be as rich as you thought you were.

Taxing Exercises???

Now it's your turn. Given the following situations, fill out a short form (get actual forms at your local tax office) for the following people:

1. Jack Hitchen is a senior in high school. Last year he worked part time at a gasoline station. His W-2 form showed him earning \$2,500. His employer took out \$60 in taxes. Jack had no other source

of income for the year.

2. Laura Reynolds is also a senior in high school. She worked for a bakery part time most of last year. Her W-2 form showed her earning \$2,840. Her employer took out \$75 in taxes.

3. Burt Hughes, a high school student, works part time evenings and weekends, in a factory. Last year he made \$3,500. His employer took out \$100 in taxes.

Excerpt from 1976 Tax Table

1976 TAX TABLE

1040A U.S. Individual Income Tax Return 1976

This return for 1976 use only

Name of joint return, give first names and initials of both		Last name	Year social security number
Present home address (Number and street, including apartment number, or rural route)		For Privacy Act Notification, see page 12 of instructions.	Spouse's social security no.
City, town or post office, State and ZIP code		Occupation	Years in business
Filing Status		Exemptions	
☐ 1 Single (Check only ONE box) ☐ 2 Married filing joint return (even if only one had income) ☐ 3 Married filing separately. If spouse is also filing give spouse's social security number in designated space above and enter his or her name here ☐ 4 Unmarried head of household. See page 8 of instructions in use if you qualify ☐ 5 Qualifying widow(er) with dependent child (Year spouse died > 19). See page 8 of instructions.		☐ 6a Regular ☐ 6b Yearly ☐ 6c Spouse (Enter number of dependents claimed) b First names of your dependent children who lived with you c Number of other dependents (from line 7) d Total (add lines 6a, b, and c) e Age 65 or older ☐ Yourself ☐ Spouse ☐ Blind ☐ Yourself ☐ Spouse f Total (add lines 6d and e)	
7 Other dependents:		(a) Name (b) Relationship (c) Marital and/or year status. If first or last change year, write 6 or 8. (d) Enter number of dependents claimed at 57% or more (e) Enter number of dependents claimed at 57% or more	
8 Presidential Election Campaign Fund		Do you wish to designate \$1 of your taxes for this fund? If joint return, does your spouse wish to designate \$1? Yes ☐ No ☐	
9 Wages, salaries, tips, and other employee compensation		10a Less: Union dues	
10b Dividends (If over \$100, see instructions at top of page 4)		11 Interest income (If over \$400, see instructions at top of page 4)	
12 Total (add lines 9, 10a, and 11). (If less than \$1,000 see page 2 of instructions for "Earned Income Credit")		13a Enter amount from line 12	
13b If you checked ☐ 1 or ☐ 2, enter the greater of \$2,100 OR 10% of line 13a—but not more than \$2,500		13c If you checked ☐ 3 or ☐ 4, enter the greater of \$1,700 OR 10% of line 13a—but not more than \$2,400	
13d If you checked ☐ 5, enter the greater of \$1,000 OR 10% of line 13a—but not more than \$1,400		13e Subtract line 13b from line 13a and enter difference	
14 Multiply total number of exemptions claimed on line 6d by \$750		15 Taxable income. Subtract line 14 from line 13e and enter difference	
16 If line 15 is \$20,000 or less, find tax in Tax Table on pages 13-19		17a Multiply \$38.00 by the number of exemptions on line 6d	
17b Enter 2% of line 15 but not more than \$180 (2% if line 15 is checked)		17c Subtract line 17b from line 16 and enter difference (but not less than zero)	
18a Credit for contributions to candidates for public office (see page 11 of instructions)		18b Income tax. Subtract line 18a from line 17c and enter difference (but not less than zero)	
19 Total Federal income tax withheld (attach Forms W-2 to front)		20a Excess FICA, RRTA, or FICA/RRTA tax withheld (see page 11 of instructions)	
20b Excess FICA, RRTA, or FICA/RRTA tax withheld (see page 11 of instructions)		20c 1976 estimated tax payments (include amount allowed as credit from 1975 return)	
20d Earned income credit (see page 2 of instructions)		21 Total (add lines 20a through 20d)	
22 If line 19 is larger than line 21, enter BALANCE DUE IRS		23 If line 21 is larger than line 19, enter amount OVERPAID	
24 Amount of line 23 to be REFUNDED TO YOU		25 Amount of line 23 to be credited on 1977 estimated tax	

Page 1040A (1976)		If you want IRS to figure your tax, see page 10 of instructions.		Page 2	
13a Enter amount from line 12		13b If you checked ☐ 1 or ☐ 2, enter the greater of \$2,100 OR 10% of line 13a—but not more than \$2,500		13c If you checked ☐ 3 or ☐ 4, enter the greater of \$1,700 OR 10% of line 13a—but not more than \$2,400	
13d If you checked ☐ 5, enter the greater of \$1,000 OR 10% of line 13a—but not more than \$1,400		13e Subtract line 13b from line 13a and enter difference		14 Multiply total number of exemptions claimed on line 6d by \$750	
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21 Total (add lines 20a through 20d)		22 If line 19 is larger than line 21, enter BALANCE DUE IRS		23 If line 21 is larger than line 19, enter amount OVERPAID	
24 Amount of line 23 to be REFUNDED TO YOU		25 Amount of line 23 to be credited on 1977 estimated tax			
Under penalties of perjury, I declare that I have prepared this return, including accompanying schedules and statements, and to the best of my knowledge and belief it is true, correct, and complete. Declaration of preparer (other than taxpayer) is based on all information of which preparer has any knowledge.					
Sign here		Taxpayer's signature (see instructions on page 10)		Preparer's signature (see instructions on page 10)	

UNIT TO INTRODUCE VALUE CLARIFICATION

I. OBJECTIVES

1. To encourage the students to think about their own value system.
2. To help students become aware of and understand the difference in the values of others.

II. PROCEDURE

1. Explain value clarification and discuss it.
2. Talk about one's philosophy--students then write their philosophy and share with others.
3. Give out worksheet with words that might describe people. Circle the words that apply to you. Words may be added to the sheet.
 - a) Did you surprise yourself with some of the words circled?
 - b) Were you honest with yourself?
 - c) What is the purpose in circling these words?
4. Use Unit I of the value clarification unit MAKING SENSE OF OUR LIVES.
 - a) Show poster on "If I Had A Hundred Million" and ask for an appropriate title or caption for the poster.
 - b) Why do you think I am showing you this poster?
5. Give out sheets that go with the activity and allow students plenty of time to think about responses and fill out the sheet. Encourage honest responses.
 - a) Work in groups to compare responses to questions.
 - b) Meet as a group and talk about responses.

III. EXTENDED ACTIVITIES

1. Have a discussion on the question: Do you think that our society should be set up so that everyone gets approximately the same amount of money, instead of the present system where some people accumulate great wealth while others are very poor?
2. Discuss the affects on work incentive, taxes, and the type of society that would result.

IV. EVALUATION

1. What did you learn about yourself?
2. What did you learn about others in the group?
3. Did this help you to understand others in the group?

Value Clarification for the Gifted

DECISIONS FOR TODAY AND TOMORROW

Each day both adults and youth are faced with life situations which call for opinion making, use of thought processes, decision making and action. Decision making and action are usually based on some standard which is either a consciously or unconsciously held tenet, attitude or value.

Youth today is faced with inconsistency concerning what constitutes desirable values. The school presents one set of values, parents and the home another, the church introduces and fosters still another, while the peer group enforces still another and mass media reinforces various sets, thus leaving youth with inconsistency and a set of conflicting values. Faced with many teachers, each holding a different value pattern and often trying to superimpose his or her own values upon youth, youth is faced with pressing questions such as:

1. How do I go about making decisions that lead to desirable outcomes?
2. How do I go about deciding for myself what my own set of values is to be?
3. How am I to sort out all of the pros and cons of the value patterns emulated by the many teachers I have?
4. How am I to discover my own identity?
5. How do I learn to live with people whose values differ from mine?
6. How do I go about finding the values that will serve to determine my own actions as a child, youth or adult?

The value clarification approach to instruction and curriculum assists students in answering these questions and many others developing decision making skills and identifying a philosophy of life that supports an identified set of values.

WORKSHEET: Circle all words that describe you. Any descriptors that are not included may be written in.

CREATURE

DEMANDING

QUIET

DOMINATING

INTELLIGENT

SILLY

JEALOUS

HONEST

(your name)

CLOSED

(date)

UNDEPENDABLE

FRIENDLY

FAIR

PREPARED

UNKIND

COOPERATIVE

SINCERE

STUFFY

OPEN

UNDERSTANDING

HELPFUL

POWERFUL

LOUD

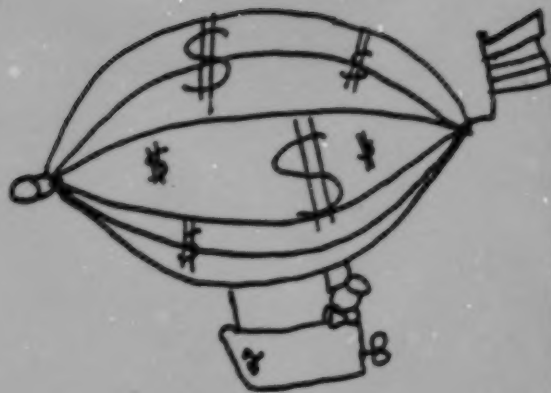
DEPENDABLE

IF I HAD A HUNDRED MILLION

It's incredible! I can't believe it! Last year, my uncle - - without telling me - - bought a lottery ticket in my name. I won, and he invested the money in real estate for me. He just told me that they discovered oil on the property and it's worth \$100,000,000.00!

I'm a millionaire!

I've been thinking about what I'll do with the money. Here are some of my ideas:



(work alone at first; then sit with others, and share your ideas)

1. Some things I might buy for my very own . . .

2. The gifts that I would like to make . . .

3. If I were a millionaire, then eventually I'd like to live in . . .

6. My plans regarding school and college might be . . .

7. A problem I might have with all that money is . . .

4. The kind of job or work I would like to have is . . .

5. The amount of work I'd put in per day, per week, or per year would be . . .

8. The people I'd like to meet and get to know are . . .

9. For fun and recreation I might. . .

10. Personality changes that might occur in me if I were very wealthy

11. What I probably would do (or probably not do) for the poor people of the world . . .

12. Other ideas . . .

AN ARCHEOLOGISTS TOOLS

Level Gauge:

- Cognition (1)
- Memory (2)
- Convergent (3)
- Divergent (4)
- Evaluative (5)

OVERALL PURPOSE:

To offer the gifted child the opportunity to learn about the work of the archeologist and his tools

TODAY'S OBJECTIVE:

To get the student to become aware of what an archeologist is and why his work is important

BACKGROUND:

Any previous knowledge brought to mind through divergent questions and activities

OVERALL PLAN:

Word games, brainstorming, and discussion

Activities:

- A. See how many words you can make from the word "archeologist" in 3 minutes.
(1, 2, 3, 4)
- B. Hold a group discussion using the following questions:
 What is an archeologist? (1, 2, 3)
 What do archeologist do? (1, 2, 3)
 How can studying something representing a period before us help us today?
 (1, 2, 3, 4)
 Why is the work of an archeologist important? (1, 2, 3, 4, 5)
- C. Brainstorm things that an archeologist might need? (1, 2, 3, 4)
- D. Categorize these things that he uses. (1, 2, 3,)

Introductory and Culminating Activities:

We began with a relaxed , fun-type brain teaser to start the students thinking. At the end of the period, students are expressing thoughts verbally and exchanging ideas in an effort to gain general knowledge for some additional activities.

Follow-up and Assignment

Think of one of the archeologists tools and let classmates ask you questions to be answered with yes or no. This game is called "20 Questions".

EVALUATION:

Ask the following questions:

1. What was the purpose of each activity today? (1, 2, 3, 4, 5)
2. Why is it important to talk about purpose? (1, 2, 3, 4, 5)
3. What information did you learn today that you did not know? (1, 2, 3, 4)
4. Did you enjoy today's lesson? (1, 2, 3)

*Lesson Plan - Guilford

CENTRAL STIMULUS TEACHING

TO DEVELOP:

Creative and elaborative thinking

ENCOURAGES:

Divergent and evaluative answers - - Guilford
Synthesis, analysis, and evaluation - - Bloom

EXPLANATION:

I have a plant in my hand. We all know that but we need to transform it into something else.

1. What would you like for this plant to become?
2. How could this new object be used?
3. What is another way to use this new object?
4. If this object could talk to you, what would it say?
5. If this object was going away and you didn't want it to go, how would you persuade it to stay?

You may follow up by writing a poem about your new object or by creating your new object in some way.

Micro Unit: MASK

OBJECTIVES:

- To investigate and research why masks originated
- To study the effect masks have had as an important addition to man's culture
- To define the use of mask by man today according to the needs of their societies

I. GROUP DISCUSSION

1. Have you ever worn a mask? Did you enjoy it?
2. What kind of mask did you wear?
3. What event required you to wear a mask?
4. Why do you think people enjoy wearing masks?
(Everyone enjoys being someone else sometimes; an opportunity to live in a fantasy world, create someone else; blind make believe personality with real-life self, etc.)
5. What are some reasons or events from the past for which people used masks?
6. What fictitious character use masks? Why?

II. BRAINSTORMING

Brainstorm mask 3 or 4 minutes and tape or write answers or terms.

III. INDEPENDENT PROJECTS

Students examine the products of their brainstorming. Determine categories or classify the terms produced. Such as recreation, religion, drama, fictitious persons, etc. They are to select a type or kind of mask as an individual project. They will research their mask to determine its why, where, when, who, materials used to make it, effects on one culture, uses today and other points of interest to class. This is to be presented in any creative manner they choose. Stress originality and creativity with specified facts.

IV. CREATIVE ACTIVITY

Students are to create a mask to accompany their research findings. This may be done with papier mache' and requires some time for drying (two weeks). This should be started as soon as possible. Other materials or methods may be used if this method is not desired.

MATERIALS AND PROCEDURES:

1. Butcher paper, wheat paste, newspaper, water, white glue (or commercially prepared papier-mache' pulp), acrylic paint
2. Hair stuff: steel wool, yarn, string, cloth
3. Masking tape
4. Simple clay tools (a pencil works fine)

5. Old beads, jewels

6. Sandpaper

Mix batch of wheat paste and tear up newspaper or mix commercially prepared papier mache' and white glue. Wad up butcher paper curling all the wad under until it is the size and shape desired for the mask. (This should look like a shower cap with a smooth top). Fill this shower cap shape with wads of paper and tape them in. This is the form over which the mask is molded.

Apply first layers of papier-mache', making sure to bring them well over the edge so your mask curves around your face nicely. Thick layers are best.

Put two holes through papier-mache' layers where you want the eyes to be. Think about eye shape and placement. Start building facial features: brow bumps, cheek bones, nose bridge, lips, chin, temples. Stick a pencil up each nostril and pull out to the side to create a nice hole. Add eyelids with thin layers of papier-mache'. The masks have the potential of becoming very realistic, or they can be comical or scary, or anything, depending upon the intent of the artist. Papier-mache' can be added to every day and need not be covered between work times. The more your papier-mache' creation is smoothed with kind fingers, the better it will look when it dries.

When you finish the mask, let it dry. When it is almost dry, the back butcher paper may be removed completely to speed final drying. When the mask is completely dry, some sanding may be desired.

You are now ready to paint. Acrylics are great if you have them, if not, poster paint does fine. Choose paint color carefully to complement overall design, shape and motif of the mask. For mask representing a certain period of time or a primitive people, a wash of burnt lumber may be prepared. Paint it over the mask, let it set 30 seconds and wipe it off lightly. Spray with clear acrylic spray or use spray lacquer. Add hair, jewels, and so on, at will. The masks are beautiful mounted on a board as art prices, or may be used in dramatic presentation or for fun.

V. BRAINTEASER

Devise activities as a word find, word jumble, etc. from brainstorming activity.

VI. RESOURCE PERSON

Depending upon results from discussion and high interest areas, speakers from drama departments, Indian reservation, etc. could be invited.

VIII. EVALUATION

1. What was the most interesting information you learned?
2. What activity did you enjoy the most? The least?
3. What could have been done to make this unit more interesting to me?
4. Do you feel that the unit was worthwhile? Why or why not?

*Adapted from LEARNING, October 1976 entitled "Masquerades and Giants" by Judie Sabo and Christina Harrison.

KIDNAPPING FOR KIDS

"CREATING LEGENDARY KIDNAP NOTES"

OBJECTIVES:

- To encourage use of imagination and sense of humor
- To reinforce research methods and sources
- To promote creative and organizational thinking

PROCEDURE:

Students look for situations that afford an excuse for kidnapping. A problem that someone (the potential kidnapper) feels needs correcting. The kidnapper might be the student in person, or some well-known personality in current events, history, or literature. For example: Old Scrooge is unhappy with his image in "A Christmas Carol," so he pressures Charles Dickens to change the story:

Dear Mr Dickens,

I'm holding David Copperfield as a hostage. In exchange for him, you must rewrite "A Christmas Carol" to make Scrooge look better. The news story must be titled "Scrooge the Lovable."

Kidnap situation may be created from many kinds of conflicts, including sports rivalries. Encourage students to stretch their imaginations and that a sense of humor is important too. Example: cities disappear, historical events changed, well known works altered, etc.

*LEARNING, October, 1976 by Gary K. Doi of North Vancouver, B.C.

NEW WORDS

1. Make up a list of crazy words with no meaning. Example: slaygog, portaglyph, plutoridge; or if younger students, words such as scub, grinch, etc.
2. Give a strange word to each child. He must give it a meaning.
3. Allow five minutes for each child to write a sentence using his "word" in such a way that it seems to make sense.
4. Go around the class and have each student read his sentence letting the rest of the class guess the word's meaning.

Follow the game by pointing out how confusing our language would be without a standard form of spelling and pronunciation.

LOGIC REASONING NO. 1

Brown, Clark, Jones, and Smith are the name of the men who hold, though not necessarily respectively, the positions of accountant, cashier, manager, and president in the First National Bank of Lake Charles.

- Although the cashier beats him consistently, the president will play chess with no one else in the bank.
- Both the manager and the cashier are better chess players than the accountant.
- Jones and Smith are nextdoor neighbors and frequently play chess together in the evening.
- Clark plays a better game of chess than Jones.
- The accountant lives near the president but not near any of the others.

What position does each man hold?

LOGIC REASONING NO. 2

Clark, Jones, Morgan, and Smith are four men whose occupation are druggist, grocer, and policeman, though not necessarily repectively.

- Clark and Jones are neighbors and take turns driving each other to work.
- Jones makes more money than Morgan.
- Clark beats Smith regularly at bowling.
- The butcher always walks to work.
- The only time the grocer and the policeman ever met was when the policeman arrested the grocer for speeding.
- The policeman makes more money than the druggist or the grocer.

What is each man's occupation?

LOGIC REASONING NO. 1

Answers

Brown: the accountant

Clark: the president

Jones: the manager

Smith: the Cashier

LOGIC REASONING NO. 2

Answers

Clark: the druggist

Jones: the grocer

Morgan: the butcher

Smith: the policeman

Logic Elimination: WHICH WITCH IS WHICH?

Three witches gathered around a cauldren, concocting a brew. Hectate, Tituba and Frendel, the three witches, each contributed two elements to the mixture:

scale of a dragon
bat wool
tongue of a dog
eye of a newt
lizard's leg
tooth of a wolf

From the following information, determine which elements each of the witches contributed to the brew:

Hectate and Grendel are sisters and live together in a cave, but Tituba lives beneath a bridge.

Grendel is allergic to water, and her sister cannot swim.

Tituba and Hectate are afraid of the dark.

Hectate raises chickens and is a light sleeper.

Grendel fears large animals, but spends a lot of time making reptile shoes.

Tituba is a big fairy tale fan.

ANIMALS

PURPOSE: To broaden the students' interest and knowledge about animals.

I. GROUP DISCUSSION

1. Do you like animals? What is your favorite animal? Why do you like that type? (If applicable, most of you named domestic animals. Why?)
2. Why are some people afraid of animals?
3. Do animals usually want to hurt people?
4. Is a dog born mean? What makes a dog become mean?
5. Why do some animals change colors?
6. What would happen if they couldn't change colors?
7. What is migration? If animals had never migrated, would they be able to withstand the cold?
8. Why do we have laws protecting animals? What would happen if there were no such laws? What agency protects animals?
9. What are animals used for other than pleasure?
10. If you could be any animal you wanted to be, which would you choose? Give us clues and we will guess your animals.

II. ANIMAL BRAINTEASERS (illustrate if you can - ditto)

1. What pine has the sharpest needles? *a porcupine*
2. What do you call a sleeping bull? *a bulldozer*
3. What do animals use to hide from predators? *camouflage*
4. How do you get a dog to stop barking in the back seat of a car?
put him in the front
5. What do you call a cow that sits on the ground? *ground beef*
6. Do you know me? (page 9 of RANGER RICK, August-September)

My ancestors were among the earliest dwellers of the West. My home is the yellow grassland, but I would also be at home in the desert or mountains. I share the grassland with coyotes and antelope, the lanky jack rabbit, and the speckled, darting roadrunner. All know me and most of them fear me, though I am neither large or powerful. Indeed, I am shy and seldom seen.

No one but the tiny burrowing owl watches me now. Softly, silently, slowly I crawl from my sheltered

rock legs where I spent the day sleeping and watching, watching and waiting, protected from the sun's heat. The twilight moon reveals that I am handsome -- graceful and slender, gold and amber, olive and black. Moonlight shines upon my yellow eyes, which never close. My tail, with a ragged, broken tip will tell you that I am old. My skin is scaly, yet smooth. I am beautiful. I am dangerous

I am a prairie rattler!

7. Can you make up your own animal brainteaser?

III. BRAINSTORM ANIMALS FOR TWO MINUTES (Idea No. 151 of Classroom Ideas by Williams)

Deals with classification. Students do individual research to determine classification of each; then discuss when completed.

IV. INDIVIDUAL RESEARCH

Each person is to do research on a particular group of animals. The research may be compiled in a booklet. Be creative and make your booklet as interesting as possible. After this project is completed, you should present your findings to the class in an interesting, informative manner. Be thorough in your research. Include such things as life span, birth of young, how many young are usually born, what percent usually survives, value to man, food habits, and any other interesting facts. Allow partial class time each time students report to class. Have brainteasers or one of the activities listed below for each class period to prevent boredom. There are many word finds and crossword puzzles dealing with animals.

Possible Topics: Can you think of more?

Animals of the Sea (large and deadly)
Animals of the Sea (sport and food supply)
Birds
Snakes
Domestic Animals
Farm Animals
Animals in Research
Extinct Animals
Prehistoric Animals
Wild Animals
Reptiles
Animals of the Northern Regions

V. CREATIVE ACTIVITY

Who should be the "Bicentennial Animals of the Year"? Perhaps you could create such an animal or it may be an animal in existence. Create your own. Make a mobile. Use anything available. Your only restriction is that it must be creative.

VI. OPEN-ENDED STORY ABOUT "HECTOR AND FLUFF, Ranger Rick Magazine
Field trip to Sabine Refuge - contact Mr. Walters, 762-5135.

VII. CREATIVE ACTIVITY

Tell students about this the class meeting before you plan to do it so they can bring what ever they need. Create your own "egg carton animal", or your "can animal" or your "box animal". May be a mobile or a stationary display. Bring whatever you will need for your display. (Clay display)

VIII. VOCABULARY ACTIVITY

"The Literary Zoo", pages 44-55, Grab-A-Pencil No. 1. This is difficult so students may work in pairs. Let them use any materials to answer the questions. See which group can complete all the questions first. Award a small gag animal - - type prize to the winners.

IX. FILM ON ANIMALS

X. FIELD TRIP

Arrange a field trip to a farm. One of my students lives on a farm so this will be easy for me.

XI. DISCUSSION

Let students present their findings and discuss the different animals as research is presented.

XII. EVALUATION

What was the most interesting information learned?

What activity did you enjoy the most? The least?

Would you like to be the same animal that you wanted to be before we started the unit?

What could have been done to make the unit more interesting?

Do you feel that the unit was worthwhile? Why or why not?

Encounter Lesson: ARTIFACTS

OBJECTIVE:

To develop all four areas of the Cognitive and Affective Domains brought out by Williams

PROCEDURE:

Ask students to stand up, close their eyes and become an artifact. Indicate by our position how an artifact might feel.

QUESTIONS:

1. What type artifact are you?
2. Where are you and why are you there?
3. How do you feel about your position?
4. Here comes a man with an ax, what are you going to do or say?
5. If this man saw all of the different artifacts and decided to take just one to every famous museum, why should he choose you?

EVALUATION:

1. Why did you choose the artifact that you chose?
2. How did you feel about telling us why you should be chosen for the museum?
3. What artifact did you think was the most interesting and why?

In using Williams, we may also use the ideas and theories of both Bloom and Guilford. Below is a short summary of how each fits the questions above:

	<u>Bloom</u>	<u>Guilford</u>
QUESTION 1	knowledge	cognition
QUESTION 2	evaluation	evaluation
QUESTION 3	organization	evaluation
QUESTION 4	analysis	divergent
QUESTION 5	synthesis	evaluation

TO ENCOURAGE: Original Thinking and Risk Taking

THROUGH: Social Studies

USING: Strategies No. 5: Provocative Questions
 Strategies No. 10: Tolerance for Ambiguity
 Strategies No. 11: Intuitive Expression

GENERAL INFORMATION: General knowledge obtained from newspapers, television, magazines, interviews, etc.

No. 5: Provocative Questions

Have students make up three questions about conventions; then pair off and discuss information with a partner. Group will then come together and share one question that the group could discuss.

No. 10: Tolerance for Ambiguity

Make up a new symbol for one of the parties and devise an acronym for the symbol; share after creatively displaying the symbols.

No. 11: Intuitive Expression

Have a simulated situation in which the convention is relived. Let candidate be selected, give acceptance speech, and announce V.P. candidate - a platform committee (entire class) could be set up to write the party platform.

Follow through with questions about Evaluation using Guilford's model.

SILENT FILMS

OBJECTIVES:

The students will develop an interest and appreciation for the planning and making of a silent film

The students will develop an awareness of the over-dramatic actions and techniques used in making a movie without sound

The students will have fun writing and filming a silent film

The unit will stimulate an interest and knowledge of the use of a movie camera, projector, editor, and splicer

PROCEDURE:

Check out old silent films from the public library, such as Lon Chaney, Buster Keaton, Charlie Chaplin, etc.

After watching the films discuss and compare the problems which might exist in telling a story without sound.

Compare different techniques used.

Have students brainstorm ideas for a silent film.

The students should decide on a basic plot for a silent movie - - horror, comedy.

The class will select two or three students to write the basic story for a movie.

After the basic story is written, the students will contribute their ideas and suggestions for changes.

Costumes, props needed and location of scenes will be decided.

The teacher will explain the use of the movie camera and importance for lighting, positions, actions and planning for best results.

One scene will be filmed per class meeting with several practice sessions to determine the best angle for filming to get the effect wanted.

After all filming is completed, the students will view the movie and decide if any posters should be made in order to make the movie more enjoyable and explain when necessary.

The students will make posters and film them.

A demonstration of film splicing by the teacher or a resource person should come next.

The film should be spliced in order to obtain the best sequence and effect wanted.

Students should become familiar with all equipment used.

Critique the unit.

MATERIALS:

movie camera and film
projector
film editor and splicer
costumes and props
old silent films from public library

RESEARCH MICRO COURSE

INTRODUCTION:

Research is a careful, systematic, patient study and investigation for facts or truth in some field of knowledge. Involving elementary and middle school SPARK students in discovering and investigating the use of the scientific method can do more than introduce him to the traditional research-looking things up in books and encyclopedias. It may motivate him and perhaps encourage the use of his own intellectual abilities in more challenging and creative ways. It is hoped that through an early introduction of research concepts, SPARK students will use these concepts as tools in the learning and thinking processes early in their school careers, thereby, making learning a more rewarding and exciting experience.

OBJECTIVES:

To involve SPARK students as active participants in the research process

To familiarize students with the various means of gathering information

To introduce students to the three major kinds of research: historical, descriptive, and experimental

To develop some skills in formulating hypotheses, testing them, and reporting the results

To help students in further development of their self and concepts by making them aware of some of their own creative thinking processes and abilities

Lesson 1: THE RESEARCH PROCESS

OBJECTIVE:

To acquaint students with the steps involved in the research process

DISCUSSION:

1. What is the Research Process?
2. What is research?
 - a) gathering ideas
 - b) finding out
 - c) searching
 - d) going beyond reading
 - e) looking things up
 - f) experimenting

3. Why research?

- a) find out what others have done
- b) find out things you don't know

ACTIVITY: "What's In the Box?"

This game is used to lead students to discover that research involves a more or less formal, systematic, intensive process of carrying on the scientific method.

Place an object in a box (I used one from Bangers) and let the students discover what it is. For example, if a flash cube is used, the students could be told that the object is not quite a perfect cube. A package of gum would be rectangle.

At each step, try to relate experiences of the students to research concepts.

- a) Students would make wild guesses about the cube thing which might be in the box by asking questions which can be answered only by yes or no.
- b) Lead students to experiment by lifting, shaking, smelling, etc.
- c) Through experimenting, students with the flash cube in the box would immediately eliminate all objects not making a sound, those that were rather heavy, with special odor, those that were round, etc.
- d) Students would make better guesses, continuing to ask questions which can be answered only by yes or no.
- e) They would finally guess the correct identity of the object.
- f) The answer would be verified by opening the box.

Through a description of the process of synthesis used in arriving at the correct answer, the class can be led to identify the following steps in the research process:

- a) recognizing that you don't know something
- b) making wild guesses (hypotheses) on the basis of available facts (object had to fit in box, sound made because of shape, size, weight, odor, etc.)
- c) experimenting, testing, eliminating guesses
- d) making better guesses
- e) asking questions to test hypotheses
- f) eliminating bad guesses on the basis of additional information
- g) making better guesses, synthesizing facts obtained
- h) verifying the final answer

This activity can be repeated many times using different objects in the box, thereby reinforcing the steps in the research process. A very enjoyable activity!

**The previous lesson was adapted from an article from Educating the Ablest by John Curtis Gowan and E. Paul Terrance. "What's in the Box?" idea for teaching multiple hypothesis - making and related concepts was received by the authors from Lawrence Conroy of the School of Education, University of Michigan.*

Intelligent Inferences from KID's STUFF by Imogene Forte, Marjorie Funk, Joy Mackenzie, page 160 may be used before "What's in the Box?" with younger children or to evaluate the skills learned in the "What's in the Box?" game.

1. Show a wrapped package to the class, directing them to make observations about it.
2. Allow them to make investigations (other than actually opening the package) in order to collect evidence about the contents.
3. Ask them to make inferences about what is inside. Open the package and discuss the reasons for their inferences having been correct or incorrect, i.e., lack of evidence, etc. Encourage them to suggest better ways to find evidence for their next try.
4. Repeat this experience by giving other packages to smaller groups and providing more time for their investigation.

Lesson 2: HYPOTHESIZING

OBJECTIVES:

- To reinforce the concept of hypothesizing introduced in Lesson One
- To give the student practical experience in hypothesizing
- To lead the students in discovering various sources of information

Present to the class any unusual item that they are unfamiliar with such as a butter mold. (any attic treasure is great) Divide class into groups of three or four and have them formulate questions which can only be answered by yes or no. Then proceed as with the "What's in the Box" activity.

OR

Give them questions such as those listed below. Direct students to work in groups to formulate as many hypotheses as possible to explain the situation. After a given time, the group with the greatest number of logical answers will receive a number of points. The group with the answer most nearly correct will also receive a number of points.

1. How do alligators know that winter is coming?
2. Why does acupuncture work?
3. How is solar energy different from fossil fuels?
4. How do salmon returning from the sea find their way to the stream of their birth?
5. Why doesn't an igloo melt inside? (CLUE - Memphis Program)

Bring class together as a group again and after discussing the various hypotheses they have formed, have them name as many sources that they could use to get answers.

Example: No. 4 Question might produce such responses as:

- a. Library books or encyclopedias (It's In World Book's Science Year, 1975)
- b. Resource person - zoologist
- c. Field trip to Pacific and streams in Washington, Oregon, or Great Lake Regions
- d. Magazine article such as Outdoor Life, Field and Stream, Sports Illustrated
- e. Films or filmstrips on salmon

Summarize the activity.

Take a poll to see if students have ever used other sources of information other than books and encyclopedias.

Lesson 3: USING THE LIBRARY AS A SOURCE OF INFORMATION

OBJECTIVE:

To acquaint students with the library as a source of information

*Film or filmstrip on the use of the library followed by discussion.

AND/OR

Game: Information, Please to review their understandings of the use of the library and use of various sources of information. Results will reveal areas where more study is needed.

Have these sources listed so that students can refer to them when answering questions, or make a ditto with key words and space for answers:

- A. Dictionary
- B. Encyclopedia
- C. The World Almanac
- D. The Atlas
- E. Reader's Guide to Periodical Literature
- F. Library Card File: Author card
- G. Library Card File: Title card
- H. Library Card File: Subject card
- I. Index of a Book
- J. The Table of Contents of a Book

Questions for Students: Which is the best source of information to find:

1. The meaning of the word "sabotage".
2. How animals are grouped.

3. What ocean is west of the United States.
4. How many television sets there are in the United States.
5. The direction Asia is from Africa.
6. The date of the new moon in September.
7. Pronunciation of the word "telepathy".
8. The page in the Psychology book on which the chapter "The Human Brain" begins.
9. Where books on space are in the library.
10. The name of the mountain range in Arkansas.
11. Where the highest place in the world is.
12. A book written by.
13. The spelling of the present tense of drunk.
14. A magazine containing information on pollution.
15. The page in the anatomy book on which the chapter on "Our Hearts" begins.
16. The language spoken by the people of Persia in 1600.
17. Which books on coins are in the library.
18. Where to find the book Uncle Tom's Cabin.
19. The life of famous inventors.
20. The pages in a book where a certain word or topic appears.

(use your student interest inventories to add other questions)

"You'll Find It In the Library", Coronet Films, 1966 (13 minutes, color).

Demonstrate how to find fiction, non-fiction, and special collections on shelves, how to use card catalogue, how to take advantage of librarian's assistance. Encourage elementary/junior high students to use the library.

Lesson 4: TRIP TO SCHOOL OR PUBLIC LIBRARY

OBJECTIVE:

To reinforce the concept learned in Lesson 3

If students have not had formal instruction in using the school library, this should be done.

A trip to the Calcasieu Parish Library can be used to obtain library cards for those who do not have them (parents must sign) and will acquaint the students with many different resources that the library has to offer which can be used in compiling research:

- a. Microfilms
- b. Reader's Guide to Periodical Literature
- c. Vertical files

RESOURCE PEOPLE

SPARK Program for Gifted/Talented Children

Joe Frank	Lake Charles Archeological Society
Dr. Charles Ardoin	Photography Department - McNeese State University
Harvey Honsinger	Communications - KPLC-TV
John Levern	Lake Charles Attorney
Nolan Moore	Drug Education - Value Clarification
Bart Glatt	Photography and Magic
Leo Hyatt	Horticulture - McNeese University
Dr. George Middleton	Psychologist
Officer Fleming	City Police and State Police
Joe Greenwall	Assistant District Attorney
Helga Stolzle	German Christmas
Charles Goen	Sheriff Department
Jimmy Noblitt	Maplewood - Blind Department
Mrs. Brouhard	Maplewood - Deaf Department
Molly Moore	Lake Charles American Press
Charles Rubio	Transcendental Meditation (Teacher)
Pearl O'Connor	Transcendental Meditation (Teacher)
Dr. Levarlsen	Semantics - McNeese State University
Captain Patrick	Lake Charles Police Department
Officer Victorian	Lake Charles Police Department
Richard Ieyoub	Attorney
Marc Pettaway	Director Acts
Rose Spencer	School Nurse
Mrs. Ivory Beloney	Calcasieu Parish Supervisor for Cafeterias (Nutrition - Foods - etc.)
Jane & Russell Bello	Family Services (Transactional Analysis)
Dr. Charles Anderson	Hypnosis
Mrs. Herbert Hinton	Voodoo (reared on plantation; housekeeper who reared her practice in voodoo; also Louisiana tobacco, sugar cane)
Ronnie Budge	Director of Family Services (Transactional Analysis)
Guy Lyons	Attorney (law)
Sonny Watkins	Calcasieu Sheriff Department (Drugs)
Vic Stelly	Insurance
Bonnie Mae Smith	Louisiana Social Studies
Carl Primeaux	Psychology
Richard Ardoin	Consultant (Calcasieu Parish School Board)
Woody Watson	Animals: sheep, horses, cows

INSERVICE TRAINING

With the long-range goal of a differentiated program for gifted/talented in mind, all personnel involved in the program have the opportunity for specialized orientation and training, including preservice education.

Preservice and inservice training are provided for teachers, administrators, counselors, and librarians of gifted individuals. Although Louisiana gifted/talented certification is not a reality as yet, these staff members require specific education which prepares them to function effectively in the development of higher intellectual, academic, affective, and creative skills.

The continuing inservice education is designed to prepare the staff in pupil-appraisal, program planning and development, curriculum development, physical design of the gifted/talented classroom, and evaluation. The selected techniques can be appropriately differentiated through staff training programs in which staff members can acquire a thorough understanding of the characteristics of the gifted, their learning and developmental needs, and appropriate teaching materials and methodologies for use with gifted students.

Administrative and teacher effectiveness in the SPARK program are directly related to differentiated program structuring, curriculum development, organization planning, and the physical design of the gifted/talented classroom; the teacher and staff do not perform in a vacuum. The program is in teacher-staff orientation and training reflects this premise. Preservice and inservice training consist of the following:

- 1 - *Informal discussions with central office
administrative and supervisory staff
Governor's Program staff
TAG parent group
principals of selected participating schools
counselors
classroom teachers*
- 2 - *McNeese State University graduate courses and workshops concerning gifted/talented education*
- 3 - *Attendance at conferences, both in-state and out-of-state on gifted/talented*
- 4 - *Consultations with nationally-recognized experts in the field of giftedness*
- 5 - *Parish-wide inservice sessions with teachers in the gifted and with classroom teachers*
- 6 - *Monthly inservice sessions with coordinator and/or director*
- 7 - *Preservice summer workshops held in August each summer*
- 8 - *Visitations to exemplary programs*

POLICIES

The success of the SPARK program is due largely to teamwork - teamwork that includes the principal, classroom teacher, parents, counselor, evaluation team, the SPARK teacher, and other professional persons. It is intended that all persons involved can attain a free flow of interaction by exchange of ideas, sharing experiences and providing input into the program.

The SPARK students are encouraged to assume the responsibility of making up work missed as required by the regular classroom teacher. However, since these students usually learn faster, it is suggested that they not be penalized by having to make up seat work or drill sheets unless the classroom teacher feels the child has a specific need for skill development.

The scheduling of SPARK classes has been established by the principals of the schools housing SPARK centers in cooperation with other administrative and supervisory staff. Most centers have the two and one-half hour block twice each week, alternating morning and afternoon. The students spend twenty percent of their school time in SPARK and eighty percent in the regular instructional program.

State law and policy prohibits unauthorized personnel from placing and/or removing any child from a special class. At the beginning of the 1975-76 school year, the SPARK program was placed in the Department of Special Services under the direction of Mrs. Barbara Bankens. Total responsibility for placement in or removal from any special education program in Calcasieu Parish (including SPARK Gifted/Talented Program) must be assumed by the administrative and supervisory staff of Special Services Department.

PARENTAL AND COMMUNITY INVOLVEMENT

Parental involvement is encouraged through attendance at group meetings and parent-teacher conferences, visitations in the SPARK classes, and rating the program by use of written evaluation forms twice a year. Parents are called upon to assist with transportation and chaperoning of field trips and to serve as resource persons.

The community is invited to participate in activities which may lend themselves to particular offerings, to serve as resources, and to help rate and evaluate the program. It is felt that meaningful education of the gifted will be enhanced by use of community resource participants and field trips.

COMMUNICATION AND DISSEMINATION

The dissemination of program information to the public creates greater awareness on the part of the community to the needs of the gifted/talented students.

Many articles are published about the program in local newspapers and bi-monthly newsletters, and a handbook written as an effort to disseminate information to classroom teachers and principals.

Pictures, slides and other media concerning the program are constantly being prepared.

There is continuous correspondence with interested persons regarding the program.

Appearance of gifted/talented team members, other school personnel and/or students to share information concerning the program on local television stations, as well as presentations to various interested groups, is an important phase of this component.

A scrapbook containing various information concerning the program is kept.

The program hosts many visitors from other school systems. These visits are always approved by the superintendent and are arranged by the coordinator in cooperation with principals and teachers.

Display of the students' work and projects in various exhibits, both in school and out, serve as a means of communication and dissemination of information about the program.

EVALUATION

EVALUATION

Formal evaluation techniques include responding to a questionnaire by students, parents, and school personnel twice a year.

In addition, staff meetings are scheduled at regular intervals for the purpose of the continuous feedback related to the everyday operational procedures and overall progress toward the accomplishment of the objectives.

EVALUATION GUIDELINES

COMPONENT	INSTRUMENTS	DATA ANALYSIS & TREATMENT	FINDINGS & CONCLUSIONS
1. IDENTIFICATION AND PLACEMENT (for the initial year)	Governor's Program	Number and percent of students with prior participation in Governor's program.	Number and percent of positive and negative responses to interview parents and students.
	SRA Primary Mental Abilities Test	Number of students in the top 2 percent of the group achievement scores, and the range of the top 2 percent of each individual school as well as all of the involved.	Number and percent of total school population accepted into the program initially.
	Iowa Test of Basic Skills	Number of students in the top 2 percent of the group intelligence scores, with total range of scores	Number and percent of students placed in program following the initial placement.
	Wide Range Achievement Tests	and the range in the top 2 percent of each school as well as all of the involved schools.	
	List of Identifying Criteria	Percent of student population nominated by teachers.	Number and percent of students in the program with primary academic giftedness; creative giftedness; kinesthetic giftedness; and suspected giftedness of the disadvantaged; psychosocially gifted.
	Renzulli-Hartman Scale for Identifying Superior Students	Weighted teacher ratings, listed in descending order.	Percent and number of students in the program representing each age/grade level.
	Interview of prospective students and parents	Number and percent of student and parent interviews.	Percent and number of students according to sex.
	Individual aptitude and/or intelligence tests. (Optional)		Percent and number of total school population identified for possible placement in the program at a later date.

Evaluation Guidelines - Cont.

COMPONENT	INSTURMENTS	DATA ANALYSIS & TREATMENT	FINDINGS & CONCLUSIONS
<u>IDENTIFICATION</u> <u>AND</u> <u>PLACEMENT</u>	Successful participation in the program during the prior year. List of identifying criteria. SRA Primary Abilities Test administered in small groups by SPARK teachers. SRA Achievement Test administered parish wide. Tests administered by competent authority teams.	Number and percent of students with prior participation in the SPARK program. Percent of student population nominated by teachers. Weighted teacher ratings listed in descending order. Number and percent of students scoring in the top range beginning with highest and list in descending order. Number and percent of student and parent interviews. Number and percent of students that are gifted and recommended by competent authority teams for placement in the program.	Number and percent of positive and negative responses in end-of-year evaluation forms. Percent and number of students according to sex. Percent and number of students representing each age/grade level. Percent and number of students representing major/minor ethnic group. Number of positive and negative responses to recommendations made by competent authority teams. Percent and number of total school population identified for possible placement in the program at a later date.
2. <u>DIFFERENTIATED</u> <u>CURRICULUM AND</u> <u>INSTRUCTION</u>	Teacher Logs.	Daily annotated logs of teachers.	Positive responses.

Evaluation Guidelines - Cont.

COMPONENT	INSTRUMENTS	DATA ANALYSIS & TREATMENT	FINDINGS & CONCLUSIONS
DIFFERENTIATED CURRICULUM AND INSTRUCTION	Teacher rating scale.	Ratings on six (6) or nine (9)-week basis for the teacher and students; semi-annually for principal, counselor, and cooperating faculty.	
	Student rating scale.		
	Principal, counselor, and cooperating faculty rating scale.		
	Achievement tests.	Number and percent for pre and post achievement test ratings.	Percent or gain or loss on achievement scores.
	Publication of student literary journal.	Annual student publications.	Number and percent of students participating in publications.
	Publication of student science journal.	Annual fine arts production(s).	
	Fine arts production by students. (Drama, music, etc.)		Number and percent of students participating in fine arts (production(s)).
	Individual Projects by students for science and social studies fairs.	Annual student project.	Number and percent of students participating in science and social studies fairs and percent and number of first, second, and third place winners in parish, regional, and state and national fairs.

Evaluation Guidelines - Cont.

COMPONENT	INSTRUMENTS	DATA ANALYSIS & TREATMENT	FINDINGS & CONCLUSIONS
3. <u>INSERVICE</u>	Workshops for active and prospective teachers of gifted and talented with nationally known consultants.	Number and percent of participants.	Positive and/or negative responses.
	Visitation to other exemplary programs by active gifted/talented teams.	Number of programs visited.	
		Number attending.	
		Areas of interest to participants.	
	Attendance at state, regional, and national meetings of the gifted/talented team.		
	Regular meetings of active teachers of gifted and talented with supervisors and/or consultants for gifted/talented.	Number of workshops, conferences and seminars.	
		Percent of faculty participants.	
	Workshops, seminars, and conferences for and with cooperating faculty.	Post-ratings of participants at each level of inservice.	
	Visitation to gifted/talented classrooms by cooperating faculty.		
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Evaluation Guidelines - Cont.

COMPONENT	INSTRUMENTS	DATA ANALYSIS & TREATMENT	FINDINGS & CONCLUSIONS
4. <u>PARENTAL INVOLVEMENT</u>	Attendance at group meetings and parent-teacher conferences. Visitation to SPARK classrooms. Chaperoning field trips. Rating scale for parents.	Semi-annual group meetings and a minimum of two (2) parent-teacher conferences per year. Invitations sent to parents to visit classrooms whenever possible. Invitations to parents to assist in transporting and chaperoning students on field trips.	Number and percent of parents participating in group meetings. Number and percent of parents participating in parent-teacher conferences. (positive and negative responses) Number and percent of parents visiting classes and assisting on field trips. Semi-annual ratings.
5. <u>COMMUNITY INVOLVEMENT</u>	Invitational and voluntary requests to participate. Community participants rating scale. Teacher rating scale. Student rating scale.	Number of resource participants and area of expertise of each. Number of field trips. Post ratings on each community related activity.	Number and percent of students participating in each community activity
6. <u>DISSEMINATION OF INFORMATION</u>	Published articles about gifted/talented program. Appearance of gifted/talented team members, other school personnel, and/or	Daily annotated logs of gifted/talented team.	Number and types of informational dissemination.

Evaluation Guidelines - Cont.

COMPONENT	INSTRUMENTS	DATA ANALYSIS & TREATMENT	FINDINGS & CONCLUSIONS
DISSEMINATION OF INFORMATION (cont.)	students to share information concerning gifted/talented program.	Maintenance of scrapbook on gifted/talented program.	Number of positive responses.
	Correspondence with interested persons regarding program.	Annotated log of gifted/talented team's appearance on television - parent's meeting, civic organizations, other schools, state, regional and national conferences.	Number of requests for appearances.
	Preparation of handbooks concerning program.		
	Preparation of picture slides and other media concerning program.		
	Visitation of SPARK centers by other school systems upon requests.	Oral and written evaluation of program by visitors.	Number of requests from other districts to visit.
TOTAL PROGRAM EVALUATION	State Team	Annual ratings by state and national teams, teachers, students, parents, cooperating faculty and administration.	Positive and negative responses.
	Team of national experts on giftedness.		Number and percent of days gained or lost in student attendance.
	Class rosters and attendance records.	Number and percent of attendance and absences of students prior to program and during program.	Number and percent of students remaining in program at end of year following initial placement.
	Teacher rating scale.		
	Student rating scale.	Number and percent of loss of students from program following initial placement, with statement as to why student left.	
	Cooperating faculty and Administration rating scale.		
	Parent rating scale.		

(Mid-Year)

EVALUATION OF PROGRAM BY STUDENTS

S P A R K

Calcasieu Parish School Board

Date _____

For some time now you have been attending sessions in the SPARK program. Would you please share some of your feelings about the program. Your evaluations and recommendations will be used to assist in the program improvement. A signature is not necessary.

1. Do you feel that participation in the SPARK program has been of value to you? Yes _____ No _____ Explain:
2. Did participation in the program create problems for you? Yes _____ No _____ Explain:

What is the present status of the problem?

3. Would you like to continue in a program like SPARK through the remainder of your public school life? Yes _____ No _____
Explain:
4. In what ways would you like to see the SPARK program changed?
5. Has participation in the program affected the type and amount of reading you do? Yes _____ No _____ Explain:

List some of the books you read during the session:

6. Has participation in the program influenced your interest in continuing your education beyond high school? Yes _____ No _____
Explain:
7. Has the SPARK program helped you in any way with the things you do at school? Yes _____ No _____ Explain

Student Evaluation - Cont.

8. Has the SPARK program helped you in any way with the things you do at home? Yes _____ No _____ Explain:
9. Has the SPARK program helped in any way with the way you get along with or feel about people? Yes _____ No _____ Explain:
10. Has the SPARK program helped in any way with the way you get along with or feel about yourself? Yes _____ No _____ Explain:
11. Name one or more students you would recommend for placement in the SPARK program who are not presently assigned:
- Give reasons for each one named.
12. List the qualities you desire in a SPARK teacher:
13. List the qualities you desire in a classroom teacher:
14. List the qualities you desire in a fellow-student:
15. Make any additional comments you would like to make about your experience in the SPARK program. (you may use back of this page).

(Mid-Year)

EVALUATION OF PROGRAM BY SCHOOL PERSONNEL

S P A R K

Calcasieu Parish School Board

Date _____

For some time now the SPARK program has been in operation in the parish. Would you please share some of your feelings about the program. Your evaluation and recommendations will be used to assist in program improvement. A signature is not necessary.

1. Are any of the SPARK students presently enrolled in your classes?
Yes _____ No _____
2. List in rank order the features of the SPARK program which you feel to have been most beneficial to the students who participated:
A.
B.
C.
3. Did participation in the SPARK program create problems for any of the SPARK students? Yes _____ No _____ Explain:

Did participation in the SPARK program create problems among students? Yes _____ No _____ Explain:

4. Did participation in the SPARK program create problems for you?
Yes _____ No _____ Explain:

What is the present status of the problem:

5. Do you feel that adequate orientation and communication regarding the SPARK program were provided to teachers? Yes _____ No _____
If not, what suggestions would you make for improvement?
6. List ways in which you feel the SPARK program can be improved:
7. Do you wish to have the SPARK program in your school next year?
Yes _____ No _____ Explain:

School Personnel Evaluation - Cont.

8. Name one or more students you would recommend for placement in the SPARK program who are not presently participants:
9. Give reasons for each student named:
10. List any additional comments you would like to make regarding the SPARK program:

(Mid-Year)

EVALUATION OF PROGRAM BY PARENTS

S P A R K

Calcasieu Parish School Board

Date _____

For some time now your child has participated in the SPARK program. Would you please share some of your feelings about the program. Your evaluation and recommendations will be used to assist in program improvement. A signature is not necessary.

1. Do you feel that participation in the SPARK program has been of value for your child? Yes _____ No _____ Explain:

2. Did participation in the program create problems for your child? Yes _____ No _____ Explain:

What is the present status of the problem?

3. In what ways would you like to see the SPARK program changed?

4. Has the SPARK program helped your child in any way with the things he does at home? Yes _____ No _____ Explain:

5. Have you helped with transportation on any of the field trips? Yes _____ No _____ Do you feel that such experiences are worthwhile? Yes _____ No _____ Explain:

6. Do you feel that your child suffered academically by missing some of his other classes to participate in the SPARK program? Yes _____ No _____ Explain:

7. What do you consider to be the most worthwhile learning experience your child has had in the SPARK class?

8. Would you like to have your child enrolled in the SPARK program next year? Yes _____ No _____ Explain:

Parent Evaluation - Cont.

9. Do you feel that adequate communication has been provided to parents regarding the SPARK program?
Yes _____ No _____ If not, what suggestions for improvement would you make?
10. List any additional comments you would like to make regarding the SPARK program:
11. Do you know of any other students (your own or others) you would recommend for consideration for the SPARK program who are not presently enrolled? Please list each child's full name, school and present grade:
12. Give reasons for your recommendations:

CALCASIEU PARISH SCHOOL BOARD

END-OF-YEAR SCHOOL PERSONNEL EVALUATION

SPARK Program for Gifted/Talented Students

Date _____

Please help us by sharing some of your feelings about the SPARK program. Your evaluation and recommendations will be used to assist us in program improvement. A signature is not necessary, but please sign your name if you wish.

	<u>Yes</u>	<u>No</u>
1. Do you feel that the program has been beneficial to your students?	_____	_____
2. Did participation in the program create any major problems for you?	_____	_____
3. Do you feel that it created any problems for the students?	_____	_____
4. Do you know of any thing that was studied in SPARK that was not or could not be covered in the regular instructional classroom?	_____	_____
5. Do you feel that adequate orientation and communication regarding the SPARK program were provided to teachers?	_____	_____
6. Have you visited a SPARK class?	_____	_____
7. Would you like to visit a SPARK class?	_____	_____
8. Would you be interested in teaching in the program?	_____	_____
9. Do you wish to have the SPARK program in your school next year?	_____	_____
10. List the name, grade, school of any students you would recommend for placement in the program who are not presently in the program.		
11. Please share any comments or suggestions you would like to make regarding the SPARK program.		

(please use backside of this page for answers to Questions 10 and 11.)

CALCASIEU PARISH SCHOOL BOARD

END-OF-YEAR STUDENT EVALUATION

SPARK Program for Gifted/Talented Students

Date _____

Please help us by sharing some of your feelings about the SPARK program. A signature is not necessary, but please sign if you wish.

	<u>Yes</u>	<u>No</u>
1. Have you enjoyed SPARK this year?	_____	_____
2. Do you feel you have learned something in SPARK you would not have learned in your regular classes?	_____	_____
3. Has being in SPARK created any problems for you?	_____	_____
4. Would you like to be in SPARK next year?	_____	_____
5. Do you think your teacher has been as effective as she could have been?	_____	_____
6. Has being in SPARK helped you to understand yourself better?	_____	_____
7. Has being in SPARK helped you to understand and get along with others better?	_____	_____
8. Do you think SPARK has met most of your needs and interest?	_____	_____
9. Would you want to change the way that SPARK classes are scheduled?	_____	_____
10. Do you think you spend enough time in SPARK?	_____	_____
11. Do you feel that the field trips were interesting and properly handled?	_____	_____
12. Do you feel that the resource people were interesting and provided additional information?	_____	_____
13. Were you satisfied with the topics covered in SPARK?	_____	_____
14. Were you ever bored in SPARK?	_____	_____
15. Has SPARK helped you discover or develop any talents, attitudes, aptitudes?	_____	_____

16. What would you want to change about SPARK?
17. List the name, grade, and school of students you think should be in SPARK who are not in the program.
18. What do you like least about SPARK?
19. What do you like most about SPARK?
20. Please feel free to make any comments you wish concerning SPARK.

CALCASIEU PARISH SCHOOL BOARD

END-OF-YEAR STUDENT EVALUATION

(SPARK Primary Program)

Date _____

Please help us by sharing some of your feelings about the SPARK program. A signature is not necessary, but please sign if you wish.

	<u>Yes</u>	<u>No</u>
1. Have you enjoyed SPARK this year?	_____	_____
2. Do you feel you have learned something in SPARK you would not have learned in your regular classes?	_____	_____
3. Has being in SPARK created any problems for you?	_____	_____
4. Would you like to be in SPARK next year?	_____	_____
5. Do you think your SPARK teacher has been as helpful as she could have been?	_____	_____
6. Has being in SPARK helped you to understand and get along with others?	_____	_____
7. Has being in SPARK helped you to understand yourself better?	_____	_____
8. Do you feel that our field trips helped you learn new things?	_____	_____
9. Did you like for other people to come to the room to teach a lesson?	_____	_____
10. Were you bored in SPARK ever?	_____	_____
11. What would you want to change about SPARK?	_____	_____
12. Tell anything you liked or did not like about your SPARK class.	_____	_____

CALCASIEU PARISH SCHOOL BOARD

END-OF-YEAR PARENT EVALUATION

SPARK Program for Gifted/Talented Students

Date _____

Would you please share some of your feelings about the SPARK program to assist us in program improvement. A signature is not necessary, but please sign your name if you wish.

	<u>Yes</u>	<u>No</u>
1. Do you feel that your child has enjoyed SPARK this year?	_____	_____
2. Do you feel that participation in the program has been of any value to your child?	_____	_____
3. Did participation create any problems?	_____	_____
4. Has the program helped your child with his schoolwork?	_____	_____
5. Has the program helped your child in any way with the things he does at home?	_____	_____
6. Have you helped with transportation on any of the field trips?	_____	_____
7. Do you feel such trips are worthwhile?	_____	_____
8. Do you feel that your child suffered academically by missing some of his other classes to participate in SPARK?	_____	_____
9. Would you like to have your child enrolled in the SPARK program next year?	_____	_____
10. Do you feel that adequate communication has been provided to parents regarding the SPARK program?	_____	_____
11. Have you been satisfied with the effectiveness of your child's SPARK teacher?	_____	_____
12. Have you served as a resource person for the SPARK students?	_____	_____
13. List the name, grade, school of any students you think might qualify for SPARK who are not in the program.		
14. Please feel free to make any comments or suggestions concerning SPARK.		

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GENERAL PROFESSIONAL BIBLIOGRAPHY

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F I L M S

1. UNDERSTANDING THE GIFTED, by Ruth Martinson (ed.) California.
*Best film for getting the feeling of traditional gifted.
 Biases of California's typical gifted youngster.*
2. THE EXCEPTIONAL CHILD
Needs love, security, guidance.
3. SIT DOWN, SHUT UP, OR GET OUT, National Council of Churches,
 Broadcasting and Film Company, P. O. Box 650, New York,
 New York 10027.
4. SUBJECT: HANDICAPPED GIFTEDNESS, Dr. Henry Viscardi, Abilities
 Incorporated - Greatneck, Long Island.
5. THEMES: SHORT FILMS FOR DISCUSSION, William Kuhns, George A. Pflaum,
 Publisher, Incorporated.
*List of eighty-two (82) films with prices, descriptions, use
 of films, and suggested questions.*

FILMS ON GIFTED AND TALENTED PUPILS

Why Man Creates

Rental - \$20.00
Purchase - \$300.00

Pyramid Films
Box 1048
Santa Monica, CA 90406

Sit Down, Shut Up, Or Get Out

Rental - None
Purchase - \$500.00

Broadcasting and Films
Commission
c/o Swirt Film Library
P. O. Box 801
Fair Lawn, N. J. 07410

Understanding the Gifted

Rental - \$40.00
Purchase - \$240.00

Churchill Films
662 No. Robertson Blvd.
Los Angeles, CA 90069

FILMS ON CULTURALLY DISADVANTAGED GIFTED

More Than a Glance

Rental - \$10.00
Purchase - not available

Audiovisual Services
Ventura County Superintendent
of Schools
County Office Building
535 East Main Street
Ventura, CA 93001

Rafe

Rental - \$20.00
Purchase - \$200.00

Harvis Couillard Associates
142 Paseo de Gracia
Redondo Beach, CA 90277

FILMSTRIP ON GIFTED AND TALENTED PUPILS

Who Is The Gifted Child?

Rental - None
Purchase - \$15.00

Audiovisual Services
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ACTIVITIES AND TECHNIQUES FOR CLASSROOM TEACHERS WORK-
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PROFESSIONAL BIBLIOGRAPHY

Allen, Robert W. and Lorne Greene. The Propaganda Game. New Haven, Connecticut: Autolelic Instructional Materials Publishers.

Arkady, Leokum. Lots More Tell Me Why. Gossett and Dunlap, 1972.

Ashley, Rosalind Minor. Activities for Motivating and Teaching Bright Children. West Nyack, New York: Parker Publishing Company, Inc. 1973.

*A wealth of tested activities, games and special lessons for identifying and developing the individual talents of your many bright students.

Cook, Myra B., Joseph Caldwell and Lina J. Christiansen. The Come-Alive Classroom. W. Nyack, New York: Parker Publishing Company, Inc. 1967.

*Original, exciting techniques for grades K-6 that spark a more active response, reduce discipline problems and make a classroom a vital, stimulating place to learn.

De Haan, Robert F. and Jack Kough. Helping Students with Special Needs. Volume 2, Science Research Associates, Inc., Chicago, Illinois, 1956.

De Haan, Robert F. and Jack Kough. Identifying Students with Special Needs. Elementary School Edition, Volume 2, Science Research Associates, Inc. Chicago, Illinois, 1956.

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Hoffman, Dr. James D. Creative Enrichment. Grand Rapides, Michigan: The Instructional Fair, Inc.

Igniting Creative Potential. Bella Vista Elementary School Project Implode.

*Designed to produce teaching materials and techniques that will turn the learner on and set off productive think-

Professional Bibliography - Cont.

*ing and multiple talent areas of the intellect..

Independent Investigation for Academically Gifted/Talented Students,
A Handbook. Natchitoches Parish School Board, Natchitoches,
Louisiana, 1974

Kottmeyer, William. Decoding and Meaning: A Modest Proposal. McGraw-
Hill Book Company, 1974.

LET, Winn Parish School Board, Winnfield, Louisiana.

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Opportunities for Creativity and Communications - Teacher's Manual. In
stitute for Behavioral Research in Creativity, Salt Lake City, Utah.

Peck, Matilda and Morton Schultz. Teaching Ideas That Make Learning Fun.
West Nyack, New York: Parker Publishing Company, Inc., 1969.

*Large and varied collection of exciting teaching ideas.
Many thoughtful suggestions for adding life to all phases
of elementary school teaching.

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House, 1962.

Schrank, Jeffrey. Teaching Human Beings - 101 Subversive Activities for
the Classroom. Boston: Beacon Press, 1972.

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*Guide to assist teachers, supervisors, and principals
in the development of worthwhile art activities.

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California: Fearon Publishing Company, 1969.

A Study Guide for Sentence Reasoning. A unit developed by the Hartford
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Teacher's Resource Guide for Learning Centers. Inglewood, California.
Unified School District.

Why Doesn't an Igloo Melt Inside? A Handbook for Teachers of the Acade-
mically Gifted and Talented. Memphis City School System, Memphis,
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Professional Bibliography - Cont.

*Activities designed to involve the students as active participants in their own learning and to aid the students in the development of processes and skills.

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Buffalo: D.O.K. Publishers, Inc., 1970.

Wylie, C. R. 101 Puzzles in Logic and Thought. New York: Dover Publishing, Inc.

MATERIALS

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1. THE PRODUCTIVE THINKING PROGRAM: A course in Learning to Think. Cat. #7811
FROM: Charles E. Merrill Publishing Company
1300 Allen Creek Drive
Columbus, Ohio 43216
2. KNOW THE ORCHESTRA: Cat. #556
FROM : Bowmar
622 Rodier Drive
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3. MIND EXPANDERS - Especially for Gifted Students
Cat. #9111
4. Centuous MATH - "Brain Teasers, etc."
Cat.#ATA-147
5. Thinkisthentic - Task Cards (33)
Cat.#ATA-149
6. THINKISTHENICS BOOK - ATA-148.
(3-6) FROM: Creativ Teaching Press, Inc.
514 Hermosa Visa Avenue
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7. CHILDREN WRITING RESOURCE REPORT KIT
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FROM: Curriculum Associate
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8. THE WORD CRAFT/3 VOCABULARY PROGRAM COMMUNACAD
9. JACKDAWS - A mini course approach to history
A-11-The Depression
75-Christmas
70-Money
S--2-The Discovery of the Galaxies
S--6-Harvey and the Circulation of Blood
10. IT'S O.K. FOR ME:IT'S O.K. FOR YOU - Filmstrips, Cassettes,
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11. POLYSENSORY COURSE - Introduction to Computers
12. MILLIKIN-CREATIVE WRITING
13. MILLIKIN-GREEK MYTHOLOGY
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16. BRITANNICA REFERENCE - Lower Level
BRITANNICA REFERENCE - Upper Level
17. CONSUMER SENSE - 10 Cassette Inquiry Lessons
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18. PROGRAMMED MATH FOR FUN - ESP
19. JURY DUTY - Cat. #9901 - ESP
20. OUR ELECTORAL COLLEGE - Cat. #2601 - ESP
21. DIALOGUES IN LITERATURE - ESP
22. PARLIAMENTARY PROCEDURE - ESP
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